

THE DIAPASON

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RICHARD ROSS DEAD; END COMES SUDDENLY

NATIONALLY KNOWN ARTIST

Stricken in Baltimore as He Dresses
for Church—Was Head of Depart-
ment at Peabody and Held
Prominent Church Post.

Richard Ross, nationally prominent concert organist, died suddenly Sunday morning, Feb. 7, in Baltimore. Mr. Ross was head of the organ and sacred music department at the Peabody Conservatory of Music and organist-director of the Brown Memorial Presbyterian Church in Baltimore. Assembled for a pre-service rehearsal, the choir became concerned over the absence of their leader, who normally reached the church at an early hour for practice, and called his sister, Mrs. Lewis W. O'Connor, who found Mr. Ross on the floor of his home. He apparently was stricken while dressing. Mr. Ross was 39 years old.

Mr. Ross played his first recital at the age of 12 and at 15 held his first regular church position. During these years he was a pupil of Alice Ruthrauff. Mr. Ross was a native of Xenia, Ohio, and went to Baltimore in 1933 to study at the Peabody Conservatory of Music. There he won a three-year competitive scholarship and began his work under the late Louis Robert. He also studied piano with Alexander Sklarevski, composition with Gustav Strube and voice with Fraser Gange. In 1937 Mr. Ross completed his training at Peabody, receiving the artist diploma, the highest award which the conservatory bestows. Subsequent study was with Charles M. Courboin and T. Tertius Noble, and with Joseph Bonnet in Paris.

In 1936 Mr. Ross was appointed organist and choirmaster of the Church of the Holy Nativity in Baltimore. He first achieved national recognition when he appeared as a recitalist at the Washington convention of the American Guild of Organists in 1941. Entering the army the next year, he became Sergeant Ross, chaplain's assistant, a capacity in which he gained wide acquaintance with blackouts during a three-year period which he shrugged off, saying, "I drove all over Europe in the dark." He was able to continue his musical activities while in the service, and while a soldier he gave recitals in southern Germany and Bavaria.

At the war's end Mr. Ross returned to Baltimore as a member of the faculty at Peabody, and the same year, 1945, succeeded Virgil Fox at Brown Memorial.

In addition to recitals in the world's cathedrals and on the concert stage, Mr. Ross had appeared on programs of the British Broadcasting Company, in London, and was the first American organist to be included in an international series of recordings by a radio network in north-west Germany. Reginald Stewart, director of Peabody, said: "Mr. Ross' sudden death is a shattering blow to us at the conservatory, where he was a beloved teacher and an ideal colleague. It will be a difficult task for me to replace this valued artist."

For several years Mr. Ross had been much in demand for recitals. He was under the management of the Colbert-La Berge Agency.

The funeral was held Feb. 9 at the church which Mr. Ross served, with the Rev. Dr. T. Guthrie Speers conducting the service. The faculty of Peabody Conservatory, Mr. Ross' pupils and the choirs of the church attended the service in a body.

Besides Mrs. O'Connor, Mr. Ross is survived by his mother, Mrs. Marion Ross; a brother, Robert Ross, both of Washington, D. C., and another sister, Mrs. Hugh J. Lee, of Ridgewood, N. J.

JOHN HAMILTON, the Wenatchee, Wash., organist, collaborated with Otto Huttenbach in a recital of music for harpsichord and viola da gamba Jan. 24 at the Montana State University School of Music, Missoula.

CHANCEL OF FIRST METHODIST CHURCH, EVANSTON



JAMES W. BLEECKER, NEW YORK ORGANIST AND TEACHER, DEAD

James W. Blecker, A.A.G.O., a New York organist and for many years an officer of the Guild, died at his home in Forest Hills, L. I., Feb. 1. Mr. Blecker had been national librarian of the A.G.O., registrar and chairman of the committee on members' interests, and for many years was a member of the council.

Mr. Blecker had been successively organist at St. Andrew's Episcopal Church in Brooklyn, Christ Presbyterian in Manhattan, the Flatbush Presbyterian in Brooklyn, and the Greenwich Presbyterian Church in New York. For twenty-eight years he was head of the theory department at the East Third Street Music Settlement in New York. During this long period hundreds of pupils came under his tutelage, and his teaching of creative work gained wide recognition.

Among Mr. Blecker's hobbies was the making of violins and he was successful in turning out a number of fine instruments.

Mr. Blecker leaves his widow, Dorothy Reimer Blecker.

SCHANTZ ORGAN IS OPENED AT CHURCH IN NILES, MICH.

A service to dedicate the memorial organ, windows and lights in Trinity Episcopal Church, Niles, Mich., was held Jan. 17. The organ, which was built by the Schantz Organ Company, was described in the December, 1952, issue of THE DIAPASON. Arnold E. Bourziel, A.A.G.O., organist and choirmaster, gave the opening recital Jan. 19. His program was as follows: Suite, "Christus Advenit," Edmundson; Sonatina from "God's Time Is Best," Toccatina and Fugue in D minor, "Sheep May Safely Graze" and "Rejoice Now, Christians," Bach; Canon in B minor, Schumann; Noel, d'Aquin; "March of the Magi Kings," Dubois; "Finlandia," Sibelius; "An Old Irish Air," Clokey; "Will-o'-the-Wisp," Nevin; "Dreams," McAmis; "Thou Art the Rock," Mulet.

HAROLD TOWER TEN YEARS AT HIS CHURCH IN AKRON, OHIO

Harold Tower, organist and choir-master of the Church of Our Saviour in Akron, Ohio, completes ten years there on March 1. During Lent Mr. Tower's choir and soloists will sing Haydn's "The Seven Words of Christ," the Faure Requiem, Harold Darke's "The Sower" and Stainer's "Crucifixion. Robert G. Osmun is Mr. Tower's assistant.

In addition to his church activities, Mr. Tower is active in the Akron Rotary Club; treasurer of the Friends of Music; a member of the program committee of the Akron Chapter, A.G.O., and in charge of arrangements for the Akron Torch Club. He is also an associate member of the Summit County Branch of the Ohio Music Teachers' Association.

Mr. Tower keeps in touch with many former choir boys and hears from several hundred of them at Christmas time. Among those to whom he gave their early training are Walter Blodgett of the Cleveland Art Museum and St. Paul's Church in Cleveland Heights; Paul E. Pettinga of the University of Illinois; William Gravesmill, now working for his master's degree at Oberlin Conservatory; Charles G. Shafer, now in service in Korea; Mildred Mann Dupon, First Congregational Church, Kalamazoo, Mich.; Carl E. Sennema, First Methodist Church, Grand Rapids, Mich.; and others.

STANLEY T. REIFF IS DEAD; PHILADELPHIA ORGANIST

Stanley T. Reiff, Philadelphia composer, organist and choral director, who composed seventy-five works for organ and choral groups before his retirement, died Feb. 6 at his home in Lansdowne, Pa. He was 73 years old.

Mr. Reiff formerly was organist of the West Chester Methodist Church and taught organ at the West Chester State Teachers' College. Among his compositions are three cantatas and several suites, preludes and postludes for the organ.

BIG EVANSTON ORGAN WILL BE REDESIGNED

CONTRACT GOES TO AUSTIN

First Methodist Church Gives Or-
der for Enlargement and Tonal
Changes to Mark Centennial
Year of Prominent Parish.

A contract has been signed by the trustees of the First Methodist Church, Evanston, Ill., and Austin Organs, Inc., for enlarging and tonally redesigning the four-manual Austin organ in the church. Over two-thirds of the pipes will be entirely new, while the old pipework that is being retained will be rescaled and revoiced in line with modern tonal ideas. The console will be returned to the Austin works and rebuilt to suit the new specification.

The specification was drawn up by Austin C. Lovelace, D.S.M., minister of music, in conjunction with the Austin Company and a committee of consultants. Dr. Lovelace has been organist and choir-master at the First Methodist Church since October, 1952. He went to Evanston from Greensboro, N. C., where he was minister of music at the First Presbyterian Church. Dr. Lovelace graduated from High Point College in North Carolina. Two years later he received with honors the master of music degree from the School of Sacred Music of Union Theological Seminary and in 1950 the degree of doctor of sacred music.

Because of its history and associations the First Methodist Church of Evanston is often described as the First Church of Methodism. It has a long tradition for music. Leo Sowerby, Charles H. Demorest, Porter Heaps and Emory L. Gallup are some of the organists who have held this appointment.

The present contract is the fifth in a series awarded by the church to Austin Organs, Inc. The organ was built originally as a three-manual for the old church in 1900 and appears in the Austin catalogue as Opus 41. In 1911 the new church was completed, the organ was moved and rebuilt as a four-manual, the solo division being added. The echo organ was added in 1912. In 1930 the church was remodeled and the present fine chancel was built. Thomas E. Tallmadge was the architect and the organ case and chancel furnishings were by Cram & Ferguson. The organ, originally a one-piece installation across the front of the church, was rebuilt as a divided chancel installation, with a new four-manual console.

Apart from the chests for the additional registers, the only work necessary on the action consists of relatively minor adjustments.

The 32-ft. contra bourdon is to be a gift of Dr. William H. Barnes, whose interest and advice have been of value in this project.

It is hoped that at least the major part of the work will be completed before the World Council of Churches meets in the church this summer. The year 1954 is also the centennial of the church and the organ remodeling is one of the projects of the year.

The resources of the instrument will be as follows:

GREAT ORGAN.
Quintaten (new), 16 ft., 61 pipes.
Open Diapason (new), 8 ft., 61 pipes.
Octave (new), 4 ft., 61 pipes.
Twelfth (new), 2 2/3 ft., 61 pipes.
Fifteenth (new), 2 ft., 61 pipes.
Furniture (new), 5 rks., 305 pipes.
Enclosed Section:
Spitzflöte (new), 8 ft., 61 pipes.
Harmonic Flute (new), 8 ft., 61 pipes.
Nachthorn (new), 4 ft., 61 pipes.
Trumpet (new), 8 ft., 61 pipes.
Clarin (new), 4 ft., 61 pipes.
Chimes (old).

SWELL ORGAN.
Lieblich Gedeckt (old revoiced), 16 ft., 73 pipes.
Geigen (new), 8 ft., 73 pipes.
Hohlflöte (new), 8 ft., 73 pipes.
Stopped Diapason (old revoiced), 8 ft., 73 pipes.

Gambe (new), 8 ft., 73 pipes.
 Gambe Celeste (new), 8 ft., 61 pipes.
 Salicional (old revoiced), 8 ft., 73 pipes.
 Prestant (new), 4 ft., 73 pipes.
 Rohrflöte (old revoiced), 4 ft., 73 pipes.
 Flageolet (old revoiced), 2 ft., 61 pipes.
 Cornet (old revoiced), 3 rks., 183 pipes.
 Plein Jeu (new), 3 rks., 183 pipes.
 Contra Fagotto (new), 16 ft., 73 pipes.
 Trompette (new), 8 ft., 73 pipes.
 Clarinet (new), 8 ft., 73 pipes.
 Clarion (new), 4 ft., 73 pipes.
 Vox Humana (old revoiced), 8 ft., 61 pipes.
 Tremulant (old).

CHOIR ORGAN.

Contra Viola (old revoiced), 16 ft., 73 pipes.
 Viola (old revoiced), 8 ft., 12 pipes.
 Bourdon (old revoiced), 8 ft., 73 pipes.
 Dulciana (old revoiced), 8 ft., 73 pipes.
 Unda Maris (old revoiced), 8 ft., 61 pipes.
 Gemshorn Octave (new), 4 ft., 73 pipes.
 Koppelflöte (new), 4 ft., 73 pipes.
 Nasard (new), 2½ ft., 61 pipes.
 Blockflöte (new), 2 ft., 61 pipes.
 Tierce (new), 1½ ft., 61 pipes.
 Larigot (new), 1½ ft., 61 pipes.
 Siffliote (new), 1 ft., 61 pipes.
 Oboe (old revoiced), 8 ft., 73 pipes.
 Tremulant (old).

SOLO ORGAN.

Orchestral Flute (new), 8 ft., 73 pipes.
 Rohrflöte (new), 4 ft., 73 pipes.
 Harmonics (new), 4 rks., 244 pipes.
 Orchestral Oboe (old revoiced), 8 ft., 73 pipes.
 Contra Bombarde (new), 16 ft., 73 notes.
 Bombarde (new), 8 ft., 85 pipes.
 Clarion (new), 4 ft., 73 notes.
 Tremulant (old).

ANTIPHONAL ORGAN.

Open Diapason (new), 8 ft., 73 pipes.
 Gedeckt (old revoiced), 8 ft., 73 pipes.
 Erzähler Celeste (new), 8 ft., 61 pipes.
 Erzähler (new), 8 ft., 73 pipes.
 Principal (new), 4 ft., 73 pipes.
 Fern Flöte (old revoiced), 4 ft., 73 pipes.
 Mixture (new), 3 rks., 183 pipes.
 English Horn (old revoiced), 8 ft., 73 pipes.
 Trompette (new), 8 ft., 73 pipes.
 Tremulant (old).

ANTIPHONAL PEDAL.

Open Diapason (new) (Ext. Open 8-ft.), 16 ft., 12 pipes.
 Erzähler (new) (Ext. Erz. 8-ft.), 16 ft., 12 pipes.
 Octave (new) (Ext. Open 8-ft.), 8 ft., 12 pipes.
 Flute (new) (Erzähler 8 ft.), 8 ft., 12 pipes.

PEDAL ORGAN.

Contra Bourdon (new), 32 ft., 12 pipes.
 Open Diapason (old revoiced), 16 ft., 32 pipes.
 Bourdon (old revoiced), 16 ft., 32 pipes.
 Violone (old revoiced), 16 ft., 32 pipes.
 Quintaten (Great), 16 ft., 32 notes.
 Contra Viola (Choir), 16 ft., 32 notes.
 Lieblich Gedeckt (new), 16 ft., 12 pipes.
 Quint, 10½ ft., 32 notes.
 Octave (new), 8 ft., 32 pipes.
 Violoncello (old revoiced), 8 ft., 12 pipes.
 Quintaten (Great), 8 ft., 32 notes.
 Spitzflöte (Great), 8 ft., 32 notes.
 Gedeckt (Choir), 8 ft., 32 notes.
 Super Octave (new), 4 ft., 32 pipes.
 Flute (Choir), 4 ft., 32 notes.
 Spitzflöte (Great), 2 ft., 32 notes.
 Mixture (new), 3 rks., 96 pipes.
 Magnaton (old revoiced), 32 ft., 32 pipes.
 Bombarde (Solo), 16 ft., 32 notes.
 Trompette (Solo), 8 ft., 32 notes.
 Clarion (Solo), 4 ft., 32 notes.
 Contra Fagotto, 16 ft.

**MRS. W. F. GUENZEL HONORED;
 SERVES N. J. CHURCH 25 YEARS**

Mrs. William F. Guenzel, organist for twenty-five years of Zion Evangelical Lutheran Church in Westwood, N. J., was honored Jan. 24 with a special service and program at that church. A vesper service was made up of music by the senior and youth choirs, with John Harvey, M.S.M., at the organ. Mr. Harvey is dean of the Northern Valley Chapter of the A.G.O., of which Mrs. Guenzel has been a member for many years. The chimes were played by Mrs. Harold Doscher and the Rev. J. F. Gassmann preached a sermon of appreciation.

For the first time in years Mrs. Guenzel sat in the congregation with her husband. At the conclusion of the service they were called to the chancel and Mrs. Guenzel was presented with an engrossed resolution reciting her service to God and her church through the medium of music and commending her "to the Lord's care and benediction in your continued service among us." Afterward there was a reception at which gifts were presented to Mrs. Guenzel, one of them being a bust of Bach.

THE CHOIR OF Holy Trinity, Menlo Park, Cal., under the direction of Robert Keine, provided music for a special Washington's Birthday commemoration at Grace Cathedral, San Francisco, Feb. 21. The program included the motet "Justorum Animae" by William Byrd and Billings' "Be Glad then, America."

RICHARD ROSS



**THREE-MANUAL BY REUTER
 FOR McPHERSON, KAN., CHURCH**

The Reuter Organ Company has been awarded the contract to build a three-manual for the First Methodist Church, McPherson, Kan. The organ is to be installed in chambers adjacent to the nave and outside the sanctuary proper. The positiv will be installed in front of a large Gothic design grille, and will serve also as a screen over the tone openings of the great-swell-pedal divisions. The grille tracery will match that of beautiful stained-glass windows in the church. The organ will be voiced on low pressures throughout.

The specifications were prepared by Frank R. Green, home office sales representative for the Reuter Company, in collaboration with Dr. Samuel R. Burkholder, organist of Moody Temple, Chicago, and Franklin Mitchell, special representative and consultant for the Reuter Company. Dr. Burkholder is a brother of C. D. Burkholder, chairman of the organ committee of the McPherson church.

The console, of the drawknob type, will be on a turntable. Following is the stop specification, stops marked with an asterisk being prepared for in the console.

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.
 Diapason, 8 ft., 61 pipes.
 Spitzflöte, 8 ft., 61 pipes.
 Flute Celeste, 8 ft., 61 pipes.
 Principal, 4 ft., 61 pipes.
 *Flute d'Amour, 4 ft., 61 pipes.
 Mixture, 3 rks., 183 pipes.
 Tremulant.

SWELL ORGAN.

Concert Flute, 8 ft., 68 pipes.
 Viole de Gambe, 8 ft., 68 pipes.
 Viole Celeste, 8 ft., 68 pipes.
 *Dolcan, 8 ft., 68 pipes.
 *Dolcan Celeste, 8 ft., 68 pipes.
 Nachthorn, 4 ft., 68 pipes.
 Gemshorn, 4 ft., 68 pipes.
 Nazard, 2½ ft., 61 pipes.
 Blockflöte, 2 ft., 61 pipes.
 Bass Clarinet, 16 ft., 68 pipes.
 Trompette, 8 ft., 68 pipes.
 Vox Humana, 8 ft., 61 pipes.
 Hautbois, 4 ft., 68 pipes.
 Chimes (20 old).
 "Carillon Bells."
 Tremulant.

POSITIV ORGAN.

Rohrflöte, 8 ft., 61 pipes.
 Koppelflöte, 4 ft., 61 pipes.
 Zauberflöte, 2 ft., 61 pipes.
 Larigot, 1½ ft., 61 pipes.
 Siffliote, 1 ft., 61 pipes.
 Tremulant.

PEDAL ORGAN.

Principal, 16 ft., 32 pipes (metal).
 Bourdon, 16 ft., 32 pipes.
 Quintaten, 16 ft., 32 notes.
 Bourdon, 10½ ft., 32 notes.
 *Octave, 8 ft., 32 pipes.
 Principal, 8 ft., 12 pipes.
 Bourdon, 8 ft., 12 pipes.
 Quintaten, 8 ft., 32 notes.
 Twelfth, 5½ ft., 32 notes.
 *Superoctave, 4 ft., 12 pipes.
 Choralbass, 4 ft., 12 pipes.
 Bass Clarinet, 16 ft., 32 notes.

THE DIAPASON.

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Concerto Grosso No. 8, C minor	2.00	4.50	.60	1.00	.65
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Concerto Grosso No. 12, B minor	2.00	4.50	.60	1.00	.65

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 My Hope hath been in Thee.....Pergolesi, Arr. Dickinson .20

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GRAY-NOVELLO

ORGAN OF 4,351 PIPES OPENED IN CHARLOTTE

WORK OF AEOLIAN-SKINNER

Congregation of 1,000 Hears Richard Peek Play Large Four-Manual Instrument at New Covenant Presbyterian Church.

Covenant Presbyterian Church in Charlotte, N. C., of which Richard M. Peek, M.S.M., is the organist and choirmaster, dedicated its new four-manual Aeolian-Skinner organ Jan. 3. Two weeks previous to this program the church had opened its doors for the first time, dedicating a new edifice and chapel, which, with the fellowship hall and educational building already completed, represent a four-year building program at a cost of \$3,000,000.

For the opening recital Mr. Peek selected the following program: Toccata and Fugue in D minor, Bach; Chorale Prelude, "Rejoice, Beloved Christians," Bach; "How Brightly Shines the Morning Star," Buxtehude; Sonata on the Ninety-fourth Psalm, Reubke; "La Nativité," Langlais; Prelude on "Dix," Brandon; Toccata, "Tu Es Petra," Mulet. An audience of more than 1,000 people was present and special guests were members of the Charlotte Chapter of the American Guild of Organists.

The organ, which has a total of eighty ranks and 4,351 pipes, was installed under the supervision of G. Donald Harrison, president of the Aeolian-Skinner Company. While in Charlotte Mr. and Mrs. Harrison were guests of Covenant Church at a family night Dec. 9, at which time Mr. Harrison read a paper on the tonal design of the organ.

The instrument has the following resources:

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
Cymbal, 3 ranks, 183 pipes.
Chimes (from Solo).

SWELL ORGAN.

Liebligh Gedeckt, 16 ft., 68 pipes.
Geigen Diapason, 8 ft., 68 pipes.
Stopped Diapason, 8 ft., 68 pipes.
Viole de Gambe, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 68 pipes.
Flauto Dolce, 8 ft., 68 pipes.
Flute Celeste, 8 ft., 56 pipes.
Prestant, 4 ft., 68 pipes.
Cor-de-Nuit, 4 ft., 68 pipes.
Octavin, 2 ft., 61 pipes.
Scharf, 4 ranks, 244 pipes.
Fagotto, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Hautbois, 8 ft., 68 pipes.
Vox Humana, 8 ft., 68 pipes.
Clarion, 4 ft., 68 pipes.
Tremulant.

CHOIR ORGAN.

Contre Gambe, 16 ft., 68 pipes.
Viola, 8 ft., 68 pipes.
Rohrflöte, 8 ft., 68 pipes.
Dulciana, 8 ft., 68 pipes.
Unda Maris, 8 ft., 56 pipes.
Prestant, 4 ft., 68 pipes.
Koppelflöte, 4 ft., 68 pipes.
Blockflöte, 2 ft., 61 pipes.
Sesquialtera, 2 ranks, 122 pipes.
English Horn, 16 ft., 68 pipes.
Cromorne, 8 ft., 68 pipes.
Rohr Schalmel, 4 ft., 68 pipes.
Tremulant.

SOLO ORGAN.

(Enclosed)
Gamba, 8 ft., 68 pipes.
Gamba Celeste, 8 ft., 68 pipes.
Orchestral Flute, 4 ft., 68 pipes.
French Horn, 8 ft., 68 pipes.
Trompette Harmonique, 8 ft., 68 pipes.
Clarion Harmonique, 4 ft., 68 pipes.
Chimes, 25 tubes.
Tremulant.

POSITIV ORGAN.

(Unenclosed)
Nason Flute, 8 ft., 61 pipes.
Nachthorn, 4 ft., 61 pipes.
Principal, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Larigot, 1½ ft., 61 pipes.
Cymbal, 3 ranks, 183 pipes.

PEDAL ORGAN.

Resultant Bass, 32 ft., 32 notes.
Contre Basse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Quintaten, 16 ft., 32 notes.
Gambe, 16 ft., 32 notes.
Liebligh Gedeckt, 16 ft., 32 notes.
Principal, 8 ft., 32 pipes.

Stopped Flute, 8 ft., 12 pipes.
Still Gedeckt, 8 ft., 32 notes.
Gamba, 8 ft., 32 notes.
Choral Bass, 4 ft., 32 pipes.
Nachthorn, 4 ft., 32 pipes.
Blockflöte, 2 ft., 32 pipes.
Mixture, 4 ranks, 128 pipes.
Contra Fagotto, 32 ft., 12 pipes.
Bombarde, 16 ft., 32 pipes.
Trompette, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.
Chimes (from Solo).

History of Church Music

In writing "The History of American Church Music" (Morehouse-Gorham) Leonard Ellinwood undertook a task which many men have avoided because of its inherent difficulties. It has been only in the most recent years that there has been any deep interest in the history of sacred music in this country because most people assumed that all that was good had come directly out of Europe. True as it is that most American influences had their roots in European practices, we are beginning to understand that these influences brought about results in this country that could not have been predicted and that now, whether we are ready to admit it or not, there is a distinctive school of American church music totally unlike that found anywhere else in the world; and it will go down in history as one of the important periods in musical history. Whether it will be judged as a good period or a bad one remains to be seen.

Mr. Ellinwood's account of the contributing factors to our present church music situation in America is one of the most fascinating books we have ever read. One can hardly help marveling at something which is the product of the most highly learned schools of musical thought on the one hand and the most untutored sources on the other. As we read this book we begin to realize that the Methodist camp-meeting hymns have had just about as much to do with the musical development in our churches as the famous English choirmasters who were imported to establish boy choir schools in this country.

But not only does this book give us a glimpse of the past. It makes us realize the importance of the great activity that is going on today—the unprecedented schools, conferences and commissions concerned with church music and the men working professionally in the field, who have won a reputation over the whole of Christendom. It gives one pause for thought when he realizes that the culture which began by importing a few plainchant tones and some melodies for singing the Psalms from Europe has made this the most active country musically in the world as far as the churches are concerned, and that the further development of this rich heritage lies in the hands of the organists, choirmasters and composers of today.

As a valuable source of information, as an entertaining narrative and as a text for inspiration, this book cannot be too highly recommended to anyone connected with the music of the church.

TWO NEW WORKS BY BINGHAM SOON WILL HAVE PREMIERE

During the past year Seth Bingham has completed two large-scale works for organ with other instruments. "Connecticut Suite" for organ and strings will have its first performance in the Central Presbyterian Church, New York, on March 15 with Hugh Giles as soloist. Its four movements are entitled: "Town Meeting," "Picnic," "Autumn Haze" and "Old Yale." Dr. Giles will play this suite also at the Schweitzer benefit concert in Hartford March 26.

Marilyn Mason will offer the premiere of Mr. Bingham's new Concerto for brass, snare drum and organ at the A.G.O. biennial convention in Minneapolis-St. Paul in July. His Concerto for organ and orchestra also will be heard on that occasion with William Teague playing the solo part.

S Elizabeth Alvater, B.S.
A Minister of Music
R St. Paul's Episcopal Church
A Augusta, Ga.



Engineering . . .

Few people, other than organists and organ builders, realize the planning that must go into making the best possible acoustical and architectural conditions for an organ. These conditions absolutely limit the result and they never appear in the same relationship twice. Neither are any two organs really alike; therefore, comparisons are difficult. A poorly built and voiced organ well placed in a reverberant church can be superficially very impressive, while the finest quality instrument, superbly voiced, can be a musical failure in an unresponsive building. The purchaser never knows what might have been!

It cannot be stressed too strongly that the architect and the organ builder work together early in planning efficient space, sympathetic acoustics and adequate tonal egress. It is folly to penalize the future by avoidable neglect of these essentials. Conditions always determine the limits of the success of the organ, and purchasers have to bear the responsibility for the consideration of this fact.

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M. P. MOLLER RECEIVES SANTA ANA CONTRACT

THREE-MANUAL INSTRUMENT

Organ Will Be Built for First Presbyterian Church in California, Where Stephen Palmer Plays—The Specifications.

M. P. Möller, Inc., has received the contract for a three-manual organ to be installed at the First Presbyterian Church of Santa Ana, Cal. The specifications have been prepared by Eugene Poole, Western representative of the Möller firm, and Stephen Palmer, organist of the church.

The stoplist will be as follows:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Hohlflöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Tremulant (affecting only Hohlflöte and Gemshorn).

SWELL ORGAN.

Rohrgedeckt, 16 ft., 85 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Rohrgedeckt, 8 ft., 73 notes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Harmonic Flöte, 4 ft., 73 pipes.
Blockflöte, 2 ft., 61 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 4 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Viola, 8 ft., 61 pipes.
Concert Flute, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Unda Maris, 8 ft., 61 pipes.
Nachthorn, 4 ft., 61 pipes.
Nazard, 2½ ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Bassethorn, 8 ft., 61 pipes.
Chimes (console only).
Harp (console only).
Tremulant.

PEDAL ORGAN.

Bourdon, 16 ft., 56 pipes.
Dulciana, 16 ft., 12 pipes.
Violone, 8 ft., 32 pipes.
Bourdon, 8 ft., 32 notes.

Dulciana, 8 ft., 32 notes.
Bourdon, 4 ft., 32 notes.
Posaune, 16 ft., 12 pipes.
Trompette, 8 ft., 32 notes.

Mr. Palmer attended Boston University and later received a degree from Syracuse University, where he studied under Harry Vibbard. He also was a pupil of Dupré in Paris and C. H. Trevor in London. Mr. Palmer did graduate work at the Christiansen Choral School and Northwestern University. Before going to California he held positions as minister of music at churches in Boston, Syracuse, Buffalo, Rome, N. Y., and New York City.

ALBERT L. FAUX, SINCE 1913 AT NEWARK CATHEDRAL, DEAD

Albert L. Faux of Maplewood, N. J., organist and choirmaster at Trinity Episcopal Cathedral, Newark, N. J., died Feb. 2 at the Orange Memorial Hospital.

Mr. Faux was born in England and educated in the Newark public school system. He studied organ under Clement Gale, Dr. William C. Carl and Dr. David McK. Williams, as well as at cathedrals in England. After serving as organist at St. George's Church in Maplewood, the House of Prayer in Newark, and St. James' Church, New London, Conn., he became organist at Trinity Cathedral in 1913.

Mr. Faux leaves his widow, Mrs. Edith Keeler Faux; a son, John A. Miller Faux of Toronto; a daughter, Miss Alice Morton Faux; a sister, Mrs. Henry Feick, and a brother, George H. Faux.

GEORGE MARKEY OPENS WICKS ORGAN IN SEATTLE CHURCH

The three-manual Wicks organ at the University Congregational Church, Seattle, Wash., was opened Jan. 26 with a recital by George Markey. This instrument was described in the February issue of THE DIAPASON. Mr. Markey's program was as follows: Overture to "Occasional Oratorio," Handel; Three Chorale Preludes, Brahms; Toccata, Dubois; Sonata 6, Mendelssohn; "Divertissement" and Scherzetto, Vierne; Three Antiphons, Dupré; "Tu Es Petra," Mulet.

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New Issues for the Choir

By JAMES S. DENDY, Mus.B.

Relatively little service music has been published recently, but this month we can mention a new setting of the communion service by Healey Willan, "Missa Brevis No. 9," sub-titled "Missa Sancti Johannis Baptistae," set in the key of G for mixed voices *a cappella* and published by H. W. Gray. Dr. Willan's settings of the Episcopal service are known to organists all over the English-speaking world and probably are more widely used than those of any other contemporary composer. This latest "Missa Brevis" calls for a large choir because of the amount of writing for more than four voices. The ninefold Kyrie is scored for SSATB. It is written in a very pleasing style with a nice rhythmic flow, using the minor tonality. The Sanctus, which calls for *divisi* in all parts, is in the major, moving to the key of E for the first part of the Benedictus. Returning to G minor, the Agnus Dei is straight four-part polyphonic writing—a very beautiful setting of this prayer.

Two additional anthems for Palm Sunday have been received—"Palm Sunday," by Richard Kountz (Galaxy), and "Ride on in Majesty," by Gertrude Haupt Richolson (Summy). The first of these is a triumphant setting for chorus of mixed voices and junior choir, with bass solo and organ accompaniment. The text is by Mr. Kountz. Anyone wishing to feature the combined musical resources of his choir on Palm Sunday will do well to look over this setting, which, given the proper number of singers, is not difficult. The second number, for SATB with tenor or soprano solo, is a rather simple setting of that well-known text.

One more anthem for Easter has come in. This is Katherine K. Davis' "Christ Is Risen Today," for SATB, published by Galaxy. This is really an Easter carol, and a very spirited one. It would be excellent for a young people's choir, or one might use the soprano melody alone, with the organ accompaniment, for a children's choir. One of the good features is that it is divided into three verses, so that it can be shortened easily to conform to a particular need. However, the length mentioned by the publisher is only two minutes and thirty seconds.

Garth Edmundson's "Come, Christians, Join and Sing," for mixed voices with accompaniment *ad lib.*, (Gray) will be found appropriate for nearly any festive occasion, and the necessary rehearsal time will be minimal. If you do not have the time or the resources to work up Purcell's celebrated "O Sing unto the Lord" (or if you have already performed it), and if you like music in a fresh idiom but not rashly "modern," then by all means examine John Huston's new setting of the same text (Psalm 98). The unusually fine organ accompaniment is scored on three staves. This anthem boasts thrilling climaxes, and while the choir should be full it need not be massive. It cannot really be classed as "easy" music, and yet we believe that a good choir could sing it well after three rehearsals. The publisher is H. W. Gray.

Richard T. Gore has composed a sturdy setting of "Lord God of Hosts" (text by Shepherd Knapp) for men's chorus with soprano or tenor solo. This is published by Gray, as are the following: "Hark! the Voice of Jesus," by Alessandro Scarlatti, arranged for mixed voices with soprano solo or youth choir by Robert Crandell; "In Thee, O Lord, Do I Put My Trust," by Camil Van Hulse, for mixed voices with tenor or soprano solo; "Peace I Leave with You," by Ruth Turner, for mixed voices with organ; "A Child's Prayer," by Robert Wilson Hays, for unison or SA, suitable for Children's Day or general use; "Supplication," by W. Glen Darst, two-part anthem for youth choir, suitable for Children's Day or general use; "Were You There," Negro spiritual arranged by W. A. Goldsworthy, for chorus of mixed voices with junior choir; "Benedictus Es, Domine," set for SATB and organ in A minor by Charles L. Talmadge.

Among the new releases from Novello & Co., which are available from Gray in New York and from the British American Music Company in Chicago, are some of the anthems which were composed for the coronation last year and other numbers

by men whose works are widely known in America. Some of the listings are as follows: "Confortare," by George Dyson, SATB with organ; "Veni Creator Spiritus," arranged by Ernest Bullock for chorus and organ; "Behold, O God Our Defender," by Herbert Howells, SATB and organ; "O Lord, Our Governour," Healey Willan, SATB and organ; "Let My Prayer," William H. Harris, SATB and organ; "A Prayer of Rejoicing," Healey Willan, SATB and organ; "How Lovely Are Thy Dwellings Fair," Eric H. Thiman, SATB and organ; "The Good Shepherd," Thiman, SATB with soprano or tenor solo; "Comfort Ye My People," George Thalben-Ball, SATB with baritone solo, for Advent or general use; "O Lord, Support Us All the Day Long," Kenneth Blackwell, SATB, accompaniment *ad lib.*; "Rejoice in the Lord," attributed to John Redford, edited by W. N. McKie, for SATB *a cappella*; "I Will not Leave You Comfortless," by William Byrd, edited by W. N. McKie.

Birchard has published two numbers by Don Malin which are based on old hymn-tunes. Both are for SATB with organ and both are in good, conservative style. The first is "Eternal Ruler of the Ceaseless Round," based on Gibbons' "Song 1," words by John Chadwick. The second is "Christ Is Made the Sure Foundation," based on the Welsh tune "Gwalia," text translated by John Mason Neale from the Latin.

From C. Albert Scholin & Sons there is a setting of "Spirit of God," by Scholin, for SA with organ, and an anthem for mixed voices with organ, "I Will Praise Thee," by Joseph Roff.

A series of six anthems entitled "Sayings of St. Paul," by Carl F. Mueller, has been published by Carl Fischer. All are for mixed voices with piano or organ and some include solo passages. The titles are as follows: "Singing with Grace in Your Hearts"; "Think on These Things"; "Be Strong in the Lord"; "Let This Mind Be in You"; "Walk Worthy"; "Grace Be to You and Peace".

TWENTIETH ANNIVERSARY FOR CHRISTIANSEN SCHOOL

The year 1954 marks the twentieth anniversary of the Christiansen Choral School. Since its inception more than 4,500 choral directors from every state and many foreign countries have attended the school. This summer the session will be conducted at Penn Hall, Chambersburg, Pa., from July 5 to 13. An accelerated refresher course is being planned for this

year. The members of the faculty include Dr. Olaf C. Christiansen, director of the famed St. Olaf Choir; Dr. Morten J. Luvaas, director of music of Allegheny College, Meadville, Pa., and Peter D. Tkach, supervisor of music of the Minne-

apolis public schools. The intensive class schedule includes a choral workshop, sacred music seminars, conducting techniques, school music program, singing of an extensive repertoire, a choir training demonstration and choral interpretation.

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PALESTRINA MASS DIRECTED

BY DR. PAUL F. LAUBENSTEIN

The Palestrina Society of Connecticut College, under the direction of Dr. Paul F. Laubenstein, gave the first presentation of its thirteenth season in Harkness Chapel, New London, Jan. 24. A Palestrina program was sung, the main item being the "Missa Emendemus" for four mixed voices, composed shortly before Palestrina's death. The mass has an impressive Credo, the Benedictus is for the three lower voices and closes with a characteristic extra-part second Agnus Dei, this time a second tenor engaging in a canon at the fifth, with the bass. Four motets were sung—"Panis Angelicus," "Ad te levavi Oculos," "Ave Maria" and the "Tenebrae Factae Sunt."

Sarah Leight Laubenstein at the organ departed from her usual procedure of playing "music of the period" and presented a recent work in four movements by the Dutch composer B. M. Huybers, S.J., entitled "Missae Matris Dei Virginis Mariae Cantus Organi." It is written in a distinctive idiom and among other things has some surprising cadences. The "Rorate Caeli" by Frank Campbell-Watson and an Agnus Dei from the Desroquettes-Potiron Kyriale completed her offerings.

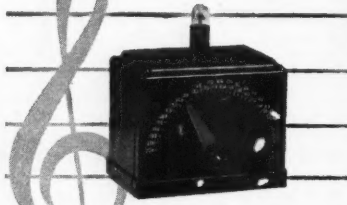
CHOIR FESTIVAL IS HELD AT

ST. PAUL'S CHAPEL, NEW YORK

A three faiths choir festival was held Jan. 19 and 26 at St. Paul's Chapel, Columbia University, New York City. The choirs of Union Theological Seminary, under the direction of Hugh Porter, with Herbert Burtis and Frederick Swann accompanying, opened the first concert with a performance of Pachelbel's Magnificat. Other groups appearing on that program were the choir of the Hebrew Union School of Sacred Music, A. W. Binder conductor and John Huston organist, and the choir of St. Paul's Chapel, led by Searle Wright.

At the second concert Margaret Hillis conducted the concert choir and the concert choir orchestra in a performance of Stravinsky's Mass. Other numbers were by the choirs of Union Theological Seminary and the Hebrew Union School of Sacred Music.

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VAN HULSE IS HONORED AS SYMPHONY MARKS 25 YEARS

The Tucson Symphony Orchestra played its twenty-fifth anniversary program Jan. 19 to a capacity audience gathered at the University of Arizona Auditorium to pay tribute to the orchestra and to its first conductor, Camil Van Hulse. Twenty-five years before, to the day, Mr. Van Hulse directed the Tucson Symphony—recruited from townspeople and from the faculty of the University of Arizona—in its first concert. On that evening the opening number was the Overture to "Rosamunde," by Schubert, which was again conducted by Mr. Van Hulse at this concert. After the overture Holden W. Olsen, president of the Tucson Symphony Society, presented Mr. Van Hulse with a plaque which was inscribed as follows: "Presented to Camil Van Hulse Jan. 19, 1954, on the twenty-fifth anniversary of the opening concert of the Tucson Symphony Orchestra, in acknowledgment of his devoted service as founder and first conductor of the Tucson Symphony Orchestra and as adviser and friend to the symphony from that time to the present day, by the board of directors of the Tucson Symphony Society."

After Mr. Van Hulse had thanked the society for the gift, he called Harry Juliana, the first manager of the orchestra, to the microphone. Mr. Juliana introduced members of the original orchestra. Mr. Van Hulse then returned the baton to Frederic Balazs, permanent conductor of the orchestra.

CHANDOS DIX, VANCOUVER, B.C., ORGAN BUILDER, DIES AT 83

Chandos Dix, veteran organ builder of Vancouver, B.C., died Oct. 26 at the age of 83 years. Mr. Dix was born at sea on a British ship. He served his apprenticeship with Henry Willis and went to Canada in 1913. Mr. Dix worked in Toronto until he went to British Columbia in 1918. He operated an organ business there until three years ago, doing maintenance work all over British Columbia.

Mr. Dix is survived by his widow, three daughters, a son and six grandchildren.

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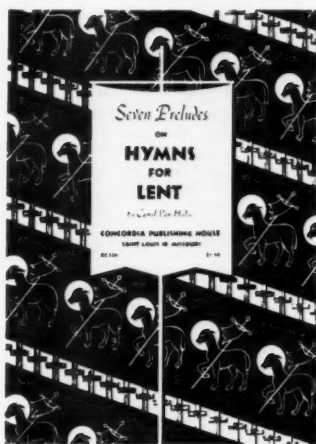
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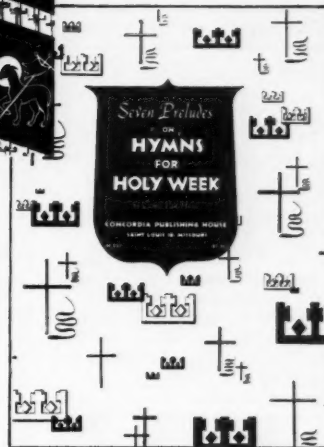
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PHILIP JAMES, MUS.D., F.A.G.O., F.T.C.I.
ALVIN D. MC DERMOTT, A.A.G.O.
CLAUDE MEANE, F.A.G.O., F.T.C.I.
WILLARD I. NEVINS, F.A.G.O.
E. BRONSON RAGAN, F.A.G.O.
ANNA SHOREMOUNT RAYBURN, F.A.G.O.,
CH. M.
LILY ANDUJAR ROGERS, F.A.G.O.
SVEND TOLLEFSEN, M.M., F.A.G.O., L.T.C.I.

The President's Column

Have you done your part in connection with the national A.G.O. pre-convention expansion drive, by forwarding to national headquarters names and addresses of organists or choir directors who are not members of the Guild? National Chairman Bingham announced this major project early in the season and we are mailing informative material to several thousands, but we do want every member to take part in this drive. Mr. Bingham has communicated the following message to all deans and regents: "We are now ready to start our pre-convention drive, which has been in preparation for more than a year and which we fully expect to eclipse all previous drives. The regional and state chairmen have already been informed of their respective parts and we look to you and to each member to send us a veritable flood of names and addresses of church musicians who should be members of the Guild. We shall then send A.G.O. literature to these potential members all over the U. S.

"May I call your attention to the possibilities, also, of friendly suggestions to those who have permitted their membership to lapse, that they may rejoin the A.G.O. So many new chapters have been formed that former members in large numbers, finding chapters more conveniently situated, are glad to rejoin.

"In a sense, every active Guild member should be a 'selling agent' to bring in new members: 1. They can point out to prospects that all organists and choirmasters benefit from the existence of the American Guild of Organists and should support its worthwhile program of improving standards. 2. They can refer to its gatherings of church musicians, whether in chapter meetings, state conferences, regional or national conventions, as affording opportunities for exchange of ideas and modes of procedure in our work as organists or directors. 3. They can stress the fact that the A.G.O. cordially invites the participation of those members of our profession in smaller churches everywhere, as well as those in the largest.

"We are counting on your help in augmenting our national membership previous to the holding of the Minneapolis-St. Paul national convention July 12-16, which should be a must for all who can possibly attend. I know you will do your best."

Last minute news of the 1954 national convention: Of interest to all Guild members will be the session to be held at the Hamline Methodist Church, St. Paul. George Markey will play a recital and the "St. Matthew Passion" by Heinrich Schütz will be sung by the Hamline University Alumni Singers, under the direction of Robert Holliday, director of the Hamline University choir.

Theodore Schaefer, organist and choir-master at the National Presbyterian Church, Washington, D. C., will give a demonstration of choral technique and conducting at the console. Arden Whitacre has been added to the list of recitalists. There will be a presentation of solo cantata and harpsichord music by the Collegium Musicum from the University of Minnesota, accompanied by players from the Minneapolis Symphony Orchestra, directed by Gerard Samuels. Alfred Greenfield has announced that he will conduct the "Messiah" in its original continuity, with several numbers differing from the standard version. The uncut performance of "Messiah" takes two hours and fifty-five minutes without the two intermissions. It has been established that Handel performed it in about two hours and a half.

Be sure to bring your gown and hood to wear in the procession at the twilight Guild service at the Central Lutheran Church,

Minneapolis. It is not necessary to have an A.G.O. gown, as any academic gown may be worn. We hope the new banner exhibited by the District of Columbia Chapter at the midwinter convale in Richmond will be carried in the procession.

The enthusiasm for the convention is increasing by "leaps and bounds." Pull out your stops. Join in the chorus and make a tremendous crescendo!

S. LEWIS ELMER

First Recital of Vienne Series

The First Symphony by Louis Vienne was played by Mary Louise Wright, M.S. M., at Calvary Episcopal Church, Jan. 11. This was the second of the current series of organ recitals sponsored by the New York City Chapter, devoted to the symphonies of Vienne. Mrs. Wright's performance was a model of good taste. Her use of tone coloring, her effortless technique and her fine sense of rhythm kept the music flowing to its grand and satisfying conclusion.—JAMES E. BARRHAM.

RHODE ISLAND CHAPTER—The Rhode Island Chapter ushered in the new year with a sparkling organ recital by William Reilly Smith, organist and director of music at the Beneficent Congregational Church, Sunday evening, Jan. 24, at the Beneficent Church organ. Mr. Smith, who has made several recital tours, spoke briefly of the peculiarities of the instrument, a Rockefeller gift which features a novel stop tablet arrangement, of which there is only one other like it in the country. The program itself was unusual in that it contained many so-called "big numbers": Toccata and Fugue in D minor, Bach; Introduction and Fugue from Sonata on the Ninety-fourth Psalm, Reubke; Toccata on the Westminster Chimes, Vienne, and the seldom heard Fantasy and Fugue on "Ad Nos ad Salutarem Undam," Liszt, in addition to numerous lighter works.—LEROY T. ANDERSON, Registrar.

BROCKTON, MASS.—The Brockton Chapter met Jan. 25 at the home of the secretary, Mrs. Gladys S. Porter of Brockton. Major business of the evening consisted of plans for a public service Feb. 28 at the First Lutheran Church of Brockton, at which time four choirs join to form a large chorus—those of the First Lutheran Church, Carl Swanson organist and director; the First Baptist Church of Brockton, Francis Yates organist and director; the Greek Orthodox Church, Mrs. Ethel Field Nychis organist and director, and the Rockland Baptist Church, Mrs. Elizabeth Appleton organist and director. Four organists also will take part. After the meeting refreshments were served by Mrs. Barbara Rubin, Mrs. Elizabeth Appleton and Mrs. Porter.—BARBARA PACKARD, Registrar.

PORTLAND, MAINE—One of the season's most successful programs was a clergy-organist dinner at the Stevens Avenue Congregational Church in Portland, when a group of nearly sixty, including chapter members, clergy, choir directors and members of music committees, gathered for a panel discussion of problems encountered in the ministry of music in our churches. Mrs. Bertrand E. Cobb, program chairman, was chairman of the panel, composed of three members of the clergy and three organists. A significant part of the discussion related to ways of making music a more meaningful part of worship. Other subjects included the duties of music committees and the responsibility of the clergy for the musical part of the service. The subject of ethics of church musicians and the practice of proselyting of musicians by churches evoked a spirited and healthy discussion. After the panel members had expressed their viewpoints the discussion was opened to the group, who had much to add to the deliberations.—FRED S. THORPE, Secretary.

BOSTON CHAPTER—For its first meeting of the new year the Boston Chapter held a Twelfth Night party at the Twentieth Century Club, Jan. 4. A roast beef dinner was attended by over sixty members and friends. Dean Grover Oberle had been fortunate enough to obtain the services of a talented magician.—MARSHALL S. WILKINS, Registrar.

Hints for Performance
of the 1954 Examination
Test Pieces Are Offered

By CLARENCE WATTERS, F.A.G.O.

ASSOCIATESHIP.

Widor: First Symphony (Intermezzo).—Brilliance of touch and of style is necessary for a satisfactory performance of this piece. It must be remembered that all the great French organists were virtuoso pianists. The staccato called for demands an arm stroke for every note. Finger staccato is not an acceptable substitute. The tempo should be brisk (at least 126) and unflinching. Widor's registration should be followed as closely as American organ tone permits. The pitfalls in the many manual changes suggest the wisdom of memorizing the piece.

Blackburn: Chorale Prelude, "Divinum Mysterium."—While the Widor piece demands perfection in staccato, this piece calls for the legato of good singing. My own preference would be for a registration of quiet 8-ft. diapason tone on all manuals.

Bach: Fantasie and Fugue in C minor (fugue only).—Tempo about 100 to quarter-note. Registration "full to mixtures" on all keyboards. If there is no mixture of cymbale pitch it will be necessary to add swell to great 4-ft. or choir to great 4-ft. coupler. The work should be played throughout on the great. The only phrasing should be the lifting of the first three G's in the subject.

FELLOWSHIP.

Van Hulse: Jubilee Suite (Ricercata only).—A most careful study of fingering will be necessary merely to achieve a legato line. The layout of the voices is not for ordinary hands. Many connections will be quite impossible to most candidates. The examiners in 1954 should consider these problems and weigh them carefully. For the average hand I can offer no solution to the problems in the second and third measures of the final maestoso. The opening registration should prevail to the bottom line of page 9. With the pedal entry add swell mixtures. At the *piu largo*, bottom of page 10, add full swell. Great upperwork can be added three measures later, and again at the second *piu f.* Great and pedal reeds should perhaps be reserved for the final maestoso.

Bach: Prelude and Fugue in C major (Prelude only).—Tempo about 45 to quarter-note. Registration should be similar to that of the C minor Fugue, suggested in the associateship section, possibly with the addition of light 16-ft. tone.

Friedell: "Nunc Dimittis" (verses 4, 5, 6).—Verse 4: Foundations and mixture (without cymbal) of swell and choir. *fff* indicates full organ. Tempo about 60 to quarter-note. Verse 5: No change of tempo. Parts marked "solo" can be played on the choir. At measure 8 retain full swell and reduce great and pedal to *mf* 8-ft. tone. Verse 6: 8-ft. flutes on swell and choir with the pedal coupled to a quiet diapason, 8-ft., on the great provide a beautiful coloring.

Westerly, R. I., Branch 10 Years Old.

The Westerly Branch, Rhode Island Chapter, observed its tenth anniversary Sunday, Jan. 17, by presenting Beatrice Hatton Fisk, organist and choir director of St. James' Episcopal Church, New London, Conn., in a recital on the new Möller organ in the Central Baptist Church. The program contained such numbers as "Psalm 19", Marcello; Bach's

Chorale "O Man, Bewail Thy Grievous Sin" and Toccata and Fugue in D minor; Concerto 2, in B flat major, Handel; "Benedictus", Reger; Chorale Preludes, "Rest Thou Contented and Be Silent", Zechiel; "Winchester New" and "Crimmond", Rowley, and "Carillon de Westminster", Vienne.

At 6 o'clock twenty-eight members and guests met at the Brick House, where a buffet supper was served, followed by a social. Mrs. Florence V. S. Larkin was presented with an orchid corsage as the honored guest of the evening. It was through her efforts that this branch was formed Jan. 17, 1944. A history of the Guild activities over this ten-year span was read, ending with George Steven's poem "The Organist". A copy of the history was presented to the five original members who are still active in this branch. A period of silence was observed for the four members who have passed away. Two new members were taken into the chapter. Appropriate favors were given to all those present as a memento of this occasion.

On Dec. 15 the non-organists gave the organists of the Westerly Branch a Christmas party in the vestry of the Broad Street Christian Church. A social evening was enjoyed with a wide variety of games. Carols were sung and the December hymn of the month, "All My Heart This Night Rejoices", a Christmas hymn by Paul Gerhardt, 1653, to the Haratio Parker tune "Stella", was discussed.—ALBERT M. WEBSTER, Secretary.

Seminar in Bridgeport, Conn.

Over seventy-five members from the Hartford, New Haven, Waterbury, Danbury, Bridgeport and Stamford Chapters attended the church music seminar arranged by the Bridgeport Chapter at the First Baptist Church in Bridgeport, Conn., Jan. 19. Miss Ellen Williams, organist and choir director of the church, was hostess. Vernon de Tar, F.A.G.O., organist and choir-master of the Church of the Ascension in New York City, conducted the seminar. The program was as follows: 4:30, Discussion by Vernon de Tar on "Objectives of Church Music" and demonstration of choir training and rehearsal techniques; 6:15, Turkey dinner served by the ladies of the church; 7:30, Techniques of the organist-director (at the organ) and choral repertory for the church. Ten anthems were used as illustrations. A cantata, "Praise to the Risen Lord," by Louie White, was used as an example. Mr. de Tar also discussed individual problems that the members presented. Miss Phyllis McCurry of South Norwalk arranged the program, with Robert Lenox, dean of the chapter, in charge of the meeting. Mr. de Tar is conductor of the Greenwich, Conn., Choral Society; instructor in organ and church music at the Juilliard School of Music; instructor in organ at Union Theological Seminary and a member of the commission on church music of the Episcopal Church.

FLORENCE BEEBE HILL,
Publicity Chairman.

DELAWARE CHAPTER—Members of the Delaware Chapter were guests at a party Dec. 28 in the recreation hall of Mount Salem Methodist Church. Mr. and Mrs. Salmin Swinnen were hosts. Miss Sarah Hudson White, our dean, held a short business meeting and Mrs. Swinnen announced a contribution had been made to the Neediest Families Fund. Santa Claus distributed gifts. Christmas carols were sung with Frederick White the accompanist.—CAROLYN CONLY CANN, Registrar.

News of the American Guild of Organists—Continued

Why the Choirmaster Test?

By ROBERTA BITGOOD

There are a few of us who are "sold" on the choirmaster A examination. We know that there are many organist-directors who are genuinely concerned about the choral work on all levels in their churches. We find them attending choral clinics, seminars, summer conferences and conventions, and studying when they can. We find them examining catalogues of many publishers, sending away for carefully selected samples, attending choral concerts (and special services away from home when they have time), and joining more than one musical organization. Why have not more of them added to this taking the A.G.O. choirmaster examination? Once we are removed from the academic atmosphere—and some of us have to admit there are a few years between us and our schooling—there are so few ways we can measure our ability and knowledge. We all know those who can bask in "success" and past laurels. At least we see this in others. Do we recognize it in ourselves?

It seems to me that the choirmaster A examination is one of the finest available tests for an experienced organist and choral director. Certain of the questions on repertoire you couldn't answer unless you had worked with choirs of different size, age and ability. One could hardly memorize lists and study books to answer such questions. At this point it is a satisfaction to realize you can find concrete answers from your own experience. Other phases of this examination would require a few years' listening to great choral music of all periods.

A few Protestant musicians have felt the examination leaned toward the Episcopal traditions in church music. Certainly the Episcopal Church as a whole has done more for a longer time than any other to preserve the best traditions in church music. The modern composers of church music have felt the strong influence of the Gregorian chant and Anglican chant. We find examples of these in the back of most Protestant hymnals. What church has helped to set forth the proper approach to these styles as well as the Episcopal Church? In my own experience I long ago came to the conclusion that there is not an Episcopal method of chanting, and a Lutheran, or Methodist, but a right way and a wrong way! Those of us who have sat at the feet of Dr. Noble will never forget his cautions, admonitions and helpful hints—which we hope we remember to apply no matter what church we serve. Most choral directors perform music from the early periods, and music of present-day composers with the Gregorian flavor. Will they not do it more correctly if they have been exposed to the best traditions in our generation? Even before 1940 most of our best church musicians kept an Episcopal hymnal in their personal libraries. This has been even more true since the publication of the Hymnal 1940 and its companion handbook—a truly wealthy sourcebook. Other churches have good traditions too, but these are not injured in any way by a study of correct usages and procedures in the Episcopal Church.

No one will ever settle the question concerning the employment of one organist-director in a given situation—or two persons, an organist and a choirmaster. In California the organist-director is rather rare outside the Episcopal Church. Most of us know places where each type of setup is successful, but there are few places where the organist who is also the choir director can be examined and helped in this unique field. The advisability of keeping this section in the examination has been questioned. Since this is still an American Guild of Organists' project—and since this is about the only examination in this particular skill—lets keep it in and improve our skills. We all notice when other organist-choirmasters degenerate into pedal thumping, poor nonlegato right-hand playing, with the left hand wildly beating the air. Do we notice it in ourselves? None of these fantastic gestures can replace careful rehearsing, accurate listening and practical skills in rehearsal techniques.

Some complain about ear tests. Can't we all name a few choir directors in our acquaintance who we are sure can't hear more than one part at a time? If you can write, for instance, four-part dictation you can put your finger on wrong notes and correct them quickly. If one needs extra

practice in this an examination makes a good incentive.

We sometimes hear a little worrying over the written harmony in this examination. Isn't there a time in every organist's life when he must harmonize a melody easily and well? And if we can't do it in church harmonies we should learn. One choirmaster has said "You don't need to be an A.G.O. to take the choirmaster 'exam'—but you'd better be!" What use do most of us have for modal harmonies? The influence of modal harmony on modern composition is here to stay. This style of music fits our more dignified nonturgical churches just as well as it fits the places where for generations it seemed to belong. Perhaps modal harmony and Gregorian chant have been "academic subjects" in the past to those not serving Episcopal or Roman Catholic churches. Some of us in Presbyterian churches are grateful for our training along these lines when we find ourselves using anthems, introits and chants with this flavor. It is good to be compelled to train ourselves in thinking modal harmonies. Alas—the Victorian influence is still too much with us.

How can one take this examination away from New York? One candidate in Buffalo, N. Y., had an enthusiastic and cooperative choir whose help and interest he solicited early in the season. . . . They spent some time all year working on pieces they could probably never perform—at least alone. Why? Because they wanted to help their choirmaster accomplish something he was doing for their mutual good. Would you have the courage to have yourself evaluated in front of your own choir? If you are really prepared, why not? The nationally famous concert choral directors do it all the time. The candidate of whom I speak worked diligently on all phases of his favorite hobby—and was that choir ever proud when he came through with flying colors? Almost any chapter could arrange for such an examination.

Speaking as one who took the choirmaster examination ten years after the fellowship, eleven after the associate, I would like to recommend the taking of this examination to experienced church musicians who have not lost the ambition to improve themselves and thus serve their churches better.

Hear New Allen in Baltimore.

The February meeting of the Chesapeake Chapter was held in Emmanuel Evangelical United Brethren Church, Baltimore. The program was under the direction of Robert Ziegler, organist, who was assisted by Mrs. Madeline Hughes, alto, and Robert Pearce of the Allen Organ Company. Mr. Ziegler played the following numbers on the Allen organ recently installed in the church: Rigaudon, Campra; Prelude and Fugue in F minor, Handel; Three Chorale Preludes, Bach; Suite for Organ, de Maleingreau; "Twilight at Fiesole", Bingham; Fugue in G major, Bach. Mr. Pearce gave an interesting talk on the construction and new features of the Allen organ. This meeting was the occasion of the thirtieth anniversary of the chapter, and the Allen Organ Company, represented by Mr. Pearce, presented us with a beautiful birthday cake and provided refreshments for the evening. Prior to the business meeting there was a reverent pause in memory of Richard V. Ross, who died suddenly Feb. 7. Mrs. Lewis paid the following tribute to Mr. Ross, which was adopted as a resolution by the chapter:

It is with deep sorrow and a sense of great loss that we pause in memory of our beloved member and former dean, Richard V. Ross, who passed from us so suddenly on Sunday, Feb. 7. I happened to hear a Sunday morning broadcast from Brown Memorial Church in the fall of this year, at which time Dr. T. Guthrie Speers, the minister, paid tribute to Richard Ross, the organist, as a devoted Christian worker, warm personal friend, fine musician, who shared so largely in the ministry of that church. We know that his influence as teacher and artist was felt beyond the limits of our city and country. He was widely acclaimed as a concert organist both in this country and abroad. From the manner of his life, we are persuaded that our loss is his eternal gain. We desire to express our sympathy to his bereaved family.

CATHERINE LENTZ, Secretary, pro tem.

SANTA BARBARA, CAL., CHAPTER—The chapter sponsored a program of organ music played by Dr. Joseph Clokey, assisted by Robert Cleath, reader, and Betty Nitske, soprano. An audience that nearly filled the Unitarian Church Jan. 26 heard this program. A variety of devotional music was performed by the guest artist, including selections by Egerton, Bingham, Barnes, Van Hulse, Sowerby, Willan and Titcomb, as well as a number of his own compositions. At the close of the formal program many persons in the audience stayed to sing some Rayner Brown, organist of the Wilshire

of the canticles composed by Dr. Clokey. Mrs. Merle Laurabee accompanied the choral singing at the organ. Dr. Clokey, a native of Indiana, began the study of piano at the age of 6 and organ at 12. He took his Litt. D. degree at Miami University, Oxford, Ohio, and his doctorate of music at Ohio Wesleyan. He is a former professor of organ at Pomona and former dean of the School of Fine Arts at Miami University. Dr. Clokey now resides in Claremont. In his retirement he is serving as guest teacher at Claremont College, U.S.C. and U.C.L.A. With 300 compositions and arrangements to his credit, he has written symphonies, oratorios, suites, operas, chamber music, songs, suites, piano and organ solos and choral works. In addition to all this he is author of a book on church music, "In Every Corner Sing." Following the singing of the canticles a reception was held for Dr. Clokey, and members of the local chapter of the Choral Conductors' Guild were special guests. Mrs. Roy Smallwood was in charge of the reception. Mrs. C. Harold Einecke presided at the punch bowl. Dr. Einecke, dean of the local chapter, introduced the guest artist.—BETTY L. NITSKE, Registrar.

LONG BEACH, CAL.—An outstanding event in Long Beach was a panel discussion Feb. 2 at the Eastside Christian Church. The topic submitted by the dean, Gene Driskill, was "What Can Organists Do to Make a Service More Meaningful?" The panelists were: Layman, Dr. Wallace Moore of Long Beach State College, president of the Long Beach Council of Churches; choir director, Rolla Alford, state president of the Church Music Guild and minister of music at the First Methodist Church; minister, the Rev. Robert D. McIntyre of the Lakewood Community Methodist Church; organist, Dr. Robert Magin, minister of music at the First Congregational Church. Special guests were ministers and music committees. Various problems were discussed. The next Guild meeting will be Ash Wednesday, March 3, at the First Congregational Church. The choir under the direction of Dr. Robert Magin will present Rossini's "Stabat Mater."—EDITH MARTINA WYANT, Reporter.

CENTRAL CALIFORNIA—Host to the Sacramento and Stanislaus County Chapters on Jan. 20, our chapter also presented Stanley W. Williams, Los Angeles area representative of Aeolian-Skinner, in a lecture on "Development in Organ Design and Tone." The program was presented in Lodi's First Christian Church, where Wilhelmine Pryor is organist-director. Refreshments were served to the combined chapters and their guests in the church parlors by the Lodi woman members. Mr. Williams had much to say on contemporary trends in his humorous manner, and closed with a eulogy of Dr. Roland Diggle, who passed away the preceding week. Preceding the lecture we heard a short recital by Richard Tumilty, dean of the Sacramento Chapter, and Charles H. Martin, past dean of the same chapter. Mr. Tumilty played "Sheep May Safely Graze," Bach-Biggs; Improvisation on a Gregorian Theme, Titcomb; Allegro (Symphony 1), Maquaire. Mr. Martin played "Modal Trumpet," Fred Karam; Theme and Variations (Sonata in G), Rheinberger; Aria, Peeters, and Two Elevations on Modal Themes, Benoit.—FRED TULAN, Dean.

SAN DIEGO, CAL.—The San Diego Chapter held its ministers' and organists' dinner Feb. 1 at the Latter-day Saints Church. This event, when members of the Guild have their ministers and wives as guests, has been an annual affair for many years. After dinner the dean, Edith Gottfrid, welcomed all and each organist introduced his guests. Mrs. Marguerite Nobles spoke about the chapter's presentation of Bach's "Passion According to St. John" to be given in San Diego Feb. 28. She expressed what a privilege it is to have one in the chapter who can direct such a work as Harold W. Baltz is doing it. She also spoke of this being one of the outstanding musical events any chapter has ever produced. The sub-dean, Vesta Goff, introduced the speaker of the evening, Bishop Terrence C. Heaton of the Church of Jesus Christ of Latter-day Saints, who paid a fine tribute to the musicians of the church. The group then was privileged to hear two local artists in the Grieg Sonata in C minor for violin and piano with the chapter's own member, Mrs. Susie B. Newman, at the piano.

PASADENA, CAL.—The Pasadena and Valley Districts Chapter held its February meeting Feb. 8 at the Pasadena Presbyterian Church. Dinner was served to sixty members and guests in the beautiful dining-room opening onto the patio. Following introduction of guests and the business meeting, all adjourned to Freeman Chapel of the church. A delightful program was presented by Robert Prichard, harpsichord, and David Billeter, organ, assisted by Rebecca Haight Hathaway, viola da gamba. The numbers played on the program were: Concerto in C minor, Wilhelm F. Bach; Sonata in E minor, Karl Abel; Fugue for harpsichord and organ, written for this program by

Presbyterian Church, Los Angeles; Sonata in C major, Handel, and Concerto No. 3, in G major, Soler. The whole program was one of beauty.—MELBA WOOD, Registrar.

SOUTHERN ARIZONA—The chapter met at Harmony House in Tucson Jan. 11. The meeting was under the direction of Camil Van Hulse. Mr. Van Hulse gave an interesting lecture on Pedro de Gante, missionary priest and musician. At the conclusion of the lecture the composer played a group of three pieces, "Sunset Hues," "Lengthening Shadows" and "Evening Peace," which comprise a suite entitled "Western Sketches." This latest suite was composed for the Hammond electronic organ. . . . Claire Coel gave a recital Feb. 7 at the Scottish Rite Cathedral. The chapter held a dinner and reception after the recital. The Southern Arizona Chapter co-sponsored the event with the Saturday Morning Musical Club. This was the first recital in the 1954 artist series.—MARTHA H. HUMK, Secretary.

CENTRAL ARIZONA—The Central Arizona Chapter met at the home of Dr. and Mrs. Robert D. Smith in Phoenix Jan. 18. The chaplain, the Rev. William Boice, led the group in a seminar on "Music in the Church Today," first presenting his views on the subject and then leading a question and answer period.—MARVIN ANDERSON, Recording Secretary.

SOUTH DAKOTA CHAPTER—The January meeting of the South Dakota Chapter was held in the Congregational Church of Sioux Falls the evening of Jan. 18. Clergymen of the city were guests of the Guild members. They were invited to hear a scholarly discussion of the topic "Music in Worship" as presented by Dr. Leroy Wright, professor of practical theology at Yankton Theological Seminary, Yankton, S. D. Dr. Wright discussed five points in music and related them to worship. First, music is an expression of life while worship is the celebration of redeemed mankind. Second, music is autonomous—namely it has a meaning of its own, and worship, creative and alive, must be an end in itself. Third, the material and subject of music are one—so must worship and music be united in expression. Fourth, just as there is an element of mystery in music so must we accept the mysterious in worship without attempting to explain and prove everything. Lastly, music has a corporate power. It molds and pulls people together. So, too, in worship we discover a communion. Following the formal presentation several practical problems were presented by the pastors present, such as how to develop a taste for good church music within the congregation and how to evaluate new trends in liturgical usage. A social hour closed the meeting.—AGNES MAAKESTAD, Secretary.

SPOKANE, WASH., CHAPTER—The Spokane Chapter met Feb. 3 at the home of Mr. and Mrs. Edward N. Getoor. Mrs. Getoor is sub-dean of the chapter. After the business meeting there was a program and social hour to introduce new members. Members and guests listened to a transcription of the organ recital Miss Nancy Stier gave at Whitman College last March as her senior recital. She is a daughter of Dr. and Mrs. Robert F. E. Stier, and a former organ student of Stanley Plummer of the Whitman music faculty. Dr. Stier is a former dean of the Spokane Chapter. New members introduced are: Bernice Gamble, Mrs. Edward W. Abrams, Donald A. Beatty, Edward N. Getoor, Mrs. David Almon of Cheney, Wash., and Stanley Plummer, Walla Walla. . . . The December meeting of the Spokane Chapter was held at Holy Names College. A group of scholastics from Mount St. Michael's Scholasticate gave a demonstration and recital of Gregorian chant. The scholastics were directed by Edward P. McTighe, S.J. Mr. McTighe explained the proper interpretation of Gregorian chant and its place in the liturgy of the Catholic Church. The meeting was open to the public, with a special invitation to all choir directors, organists and music students. After the program there was a social hour and reception for the scholastics and their friends.—MRS. GEORGE W. BUTLER, Dean.

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News of the A. G. O.—Continued

National Guild Sunday.

The tenth annual national Guild Sunday will be observed from coast to coast on May 9, the third Sunday after Easter. All organists and directors of choirs are invited to have a part in this far-reaching celebration. These are days when it is more important than ever before for "brethren to dwell together in unity"—the unity in diversity which is the goal of the Guild and, in a larger sense, of our United States. It is fitting to call attention to this fundamental oneness in the many and varied places of worship wherein we practice our profession.

Ministers as well as church musicians are interested in giving recognition to the American Guild of Organists and its national mission of improving musical standards in religious worship, and we recommend that you confer with your minister, suggesting that he mention the Guild at this service and that a brief article be inserted in the church bulletin for that day.

We strongly suggest that you obtain, by writing to National Headquarters, 630 Fifth Avenue, New York 20, the admirable pamphlet prepared by the Rev. George Litch Knight concerning the purpose and practical observance of this occasion.

GEORGE MEAD, Chairman.

ELMIRA, N. Y.—The Elmira Chapter met in the choir room at the Park Church Feb. 9 with DeWitt K. Botts, the dean, presiding. It was decided to hold the annual junior choir festival May 2, and Mr. Botts appointed the following to the committee: Gladys Howe, Marion Carlson, Edith Beecher and William Cook. The program for the evening was in the nature of a rehearsal by the Park Church choir under Mr. Botts' direction. Anthems sung were: "Call to Remembrance," Farrant; "God's Love and Blessing," Darst; "God of Mercy," Bach; "My Shepherd Will Supply My Need," Virgil Thomson; "Father, Thy Holy Spirit Send," Melchior Franck; "By the Waters of Babylon," James; "Praise the Lord of Heaven" and "Lo, My Shepherd Is Divine," Thiman; "O Brightness of the Immortal Father's Face," Mark Andrews; Magnificat and Nunc Dimittis, Parker; "I Sing to Thee," Luvaas. The next meeting will be held in the chapel of the Congregation B'nai Israel, with Naomi Dreyfuss as hostess, March 2. The chapter is preparing a program on church music to be presented for the Thursday Morning Musical Society at the Park Church March 25.—L. KENNETH MOSHER, Secretary.

CENTRAL NEW JERSEY—On the evening of Feb. 1, the Central New Jersey Chapter held a spaghetti dinner at St. John's Baptist Church, Trenton. Mrs. Henry D. Ebner, the executive secretary of the Trenton Council of Churches, spoke on cooperation between the Trenton Council of Churches and the organists.—MARIAN FLINTZKE, Registrar.

NORTHERN NEW JERSEY—This chapter held its annual observance of minister's night Feb. 2 in Emmanuel Baptist Church, Ridgewood. A covered dish supper was served and a program of music was presented by the Emmanuel Baptist a cappella choir under the direction of Mrs. Ethel Holderith. Mrs. Winifred Hawkins was the organist. Following the choral program a panel discussion was enjoyed. Copies of "A Guide for Church Music Relations" by California Chapters of the Guild and "The Care and Feeding of a Church Organist," by the Rev. George Litch Knight, were presented to each person present and were discussed by the group.—ELIZABETH B. STRYKER.

YOUNGSTOWN, OHIO—The annual Christmas party of the Youngstown Chapter was held Dec. 28 at the home of Mrs. L. A. Spencer. Walter Horsley was in charge of the program, which included informal games and recordings of the Christmas carol service and the Christmas Eve service presented by the choir groups of Westminster Presbyterian Church, where Mr. Horsley is the director. All joined in singing traditional carols with Frank Fuller furnishing the accompaniment on the Spencers' home organ. Refreshments were served after a business session conducted by Dean Walter T. Swearingin. Mrs. Fuller presided at the buffet table, which was decorated with a lovely arrangement of red and white carnations between lighted white tapers. Mrs. Samuel G. Warr was in charge of refreshments. Everett Jay Hilty, professor of organ and head of church music at the University of Colorado, made his first in a series of three appearances in Youngstown when he was honor guest at the annual clergy-organist dinner of the Youngstown Chapter Jan. 25. The dinner was served at the South U. P. Church. Mrs. Paul A. Adams, past dean, introduced Mr. Hilty, who spoke on "The Universal Harmony." He emphasized the importance of presenting "worship music" and making it a corporate worship. He made

suggestions for an ideal relationship between the clergy and music directors. . . . Jan. 26, at Trinity Methodist Church, Mr. Hilty was the artist for the third concert of the current series sponsored by the Youngstown Chapter. His program was as follows: Doric Toccata, Bach; Sonatina, Bach; Introduction and Toccata, Walond; Rhapsody in E, Saint-Saens; Toccata, de Mereaux; "Variations de Concert," Bonnet; Elegie, Peeters; Chorale Improvisation on "In dulci Jubilo," Karg-Elert; Pieces for a Musical Clock, Haydn; "Benedictus," Reger. Jan. 27 Mr. Hilty conducted a workshop at the First Covenant Church. He lectured on "The Small Organ for Service Playing" and demonstrated the possibilities of small organs.—GINO SAVINO, Secretary.

GEORGIA CHAPTER—The chapter has enjoyed two interesting meetings recently. The first was held at the Second Ponce de Leon Baptist Church Dec. 14, with Mrs. Charles Chalmers, organist and choir director of that church, as hostess. After dinner a beautiful program was given by Kenneth La Rowe, organist, head of the fine arts department of Bessie Tift College, Forsythe, Ga.; Robert Harrison, concertmaster of the Atlanta Symphony, and the double quartet of the church. Mr. Harrison's number was Conzonetta, by Tschaiowsky. Mr. La Rowe's numbers were: Trumpet Voluntary, Purcell; "Brother James' Air," Darke; "Invocation" and "Noel," McGrath; Ballade in D, Clokey; Fugue in E flat, Bach. Four anthems were sung. At the business meeting resolutions were read in appreciation of the wonderful gift of music recently made the Guild by its beloved "Miss" Eda Bartholomew Hardaway. . . . The last meeting of the chapter was held Jan. 25 at the Morningside Baptist Church, with Mrs. Bernard Threante, organist and choir director, as hostess. A delightful supper hour was enjoyed by a large group, after which a beautiful program of organ music was given by one of our new members, William Weaver, the new organist and choirmaster of Holy Trinity Episcopal Church in Decatur. Mr. Weaver is a graduate of the University of Florida and has just completed a year of postgraduate work at the Eastman School of Music.—FRANCES S. SPAIN.

CENTRAL OHIO CHAPTER—On Sunday, Feb. 7, at the First Congregational Church, Columbus, the annual Guild service of the Central Ohio Chapter was held. With the St. Stephen's and First Congregational choirs in the chancel and the First Presbyterian of Delaware, Indianola Presbyterian, North Congregational and St. Mark's Lutheran in the gallery, a beautiful service, using music of the highest standards, was presented. Dr. Boynton Merrill delivered the sermon. The gallery choir was directed by Mrs. Ernestine Peebles of Delaware, Ohio. The chancel choir and the service were directed and played by Edward Johe of the First Congregational Church, who planned the entire service. The Chorale in B minor by Franck was the prelude played by Harold Smith, F.A.G.O. Lowell Enoch played the postlude, "Cortege and Litanie," Dupre. . . . Feb. 8 an informal dinner was served at Kuenning's restaurant in Columbus in honor of William Watkins, organist of the New York Avenue Presbyterian Church of Washington, D.C. Those present reported a very enjoyable period of fellowship as we became better acquainted with the artist who was to give us our recital Feb. 9. Mr. Watkins presented a beautiful program of the compositions of DuMage, Couperin, Sweelinck, Homilius, Dunstable, Bach, Respighi, Widor, Britten and Howells at the First Congregational Church. This was the first opportunity of the Columbus audience to come to know Mr. Watkins and his playing. Mr. Watkins desired that the recital be inscribed to his friend and associate Richard Ross of Baltimore, whose sudden death Feb. 7 is reported in this issue.—LAWRENCE S. FRANK, Dean.

MISSOURI CHAPTER—Robert M. McGill, M. S. M., minister of music at Grace Methodist Church, St. Louis, presented this recital program Jan. 25: Prelude and Fugue in D major and "Come, Saviour of the Gentiles," Bach; Concerto in F major, Handel; "The Legend of the Mountain," Karg-Elert; "Twilight at Fiesole" and Roulade, Bingham; Introduction and Passacaglia, Reger; Prelude on "Precious Jewels," Bitgood; Toccata on "Thou Art the Rock," Mulet. Mr. McGill and organists like him help to "fill" our churches. He was adequately prepared; his program was carefully planned for contrasts; he was extraordinarily sensitive to style changes and to rhythmic interpretation; his registration showed that he had listened to the stops he selected; his brief but pertinent comments from the console reflected his enthusiasm and created a sense of expectancy on the part of his audience.—ROBERT V. CLOUTIER, Publicity.

INDIANA CHAPTER—The Indiana Chapter was fortunate in presenting Carl Weinrich of Princeton University at Tabernacle Presbyterian Church, Indianapolis, Jan. 8 in the first recital of his annual tour. Mr. Weinrich played a program of interesting

and unhackneyed numbers in his usual artistic and impeccable style. . . . Edward Krieger, organist and choirmaster of St. Joan of Arc Church, Indianapolis, prepared a program of liturgical music there for the chapter Feb. 9. At the last moment Mr. Krieger was taken ill, but because of the excellent training of his choirs the recital took place as scheduled. Harry W. T. Martin of Sacred Heart Church played two improvisations for organ on Gregorian themes by Philip Kreckel. Three choirs participated in the rest of the program, each singing one group. The St. Cecilia Choir of women directed by Jo-Ann Krieger, Mr. Krieger's daughter, sang four selections. The Columbians and St. Joan of Arc male chorus, directed by Carl Lauber, sang four numbers. As the concluding group the combined choirs, directed by Miss Krieger, sang: "Agnus Dei" from Carnival's "Missa" and Gloria from Carnival's "Ave Verum"—SUSAN SHEDD HEMINGWAY, A.A.G.O., Secretary.

FORT WAYNE CHAPTER—The Fort Wayne, Ind., Chapter met Jan. 26 at the Crescent Avenue E.U.B. Church, with a large group of members present, including several new members. The program was arranged by Neil Thompson, dean of the chapter, and the topic was "Plainsong." Mr. Thompson explained the use of the chant in Catholic worship, with a brief reference to its history and the modes that are still in use in the service. He illustrated his talk at the blackboard and conducted a rehearsal of several boys from his boy choir at St. Patrick's Church. The boys were from the sixth, seventh and eighth grades and were taught several chants, unfamiliar to them, so that the Guild members could better understand the four-lined staff and musical characters of the Catholic psalmody. John Yonkman, organist at the Cathedral of the Immaculate Conception, gave a talk on "Modal Accompaniment." Both Mr. Thompson and Mr. Yonkman answered a barrage of questions and, finally, with Mr. Yonkman at the organ and Mr. Thompson leading, the whole group joined in singing several of the chants. After the program, coffee and doughnuts were enjoyed in the church parlors.—MRS. W. S. FIRE, Publicity.

IDAHO FALLS, IDAHO, CHAPTER—The February meeting was held in the home of Mrs. Harvey Hatch, with preludes the topic of discussion. Gordon H. Greninger, Rigby organist, was our guest of honor and played several of his favorite selections of prelude music, including "Oh God, Thou Faithful God," Peeters; "Oh God, Thou Faithful God," Karg-Elert, and Cantabile, Franck. Members also brought their favorite preludes, which were sight-read by Mr. Greninger. This was followed by a discussion of the Hammond organ, led by Mrs. Harvey Hatch. The motion picture "The Singing Pipes," obtained through the courtesy of Casavant Freres, was then shown to the group. The Sunday recitals sponsored by the chapter have included Mrs. Frank Petree and Miss Dollie Clayton for the latter part of January and Mrs. Mack Harris and Joe Marker for the first part of February. These programs have been well attended and we believe they are stimulating a healthy interest in organ music in the community.—H. R. FISHBACK, JR., M. D., Dean.

ROCKY MOUNTAIN CHAPTER—The meeting of the Rocky Mountain Chapter was held at the Central Presbyterian Church, Denver, Feb. 2. Davis Glismann, choirmaster at Central Presbyterian, gave an informative talk on ensemble singing. He emphasized the importance of a choir appealing to the eyes as well as to the ears of the congregation. The program was concluded with a demonstration of use of the consonants to improve enunciation in group singing. At the business meeting it was decided to work together with the Denver Council of Churches in sponsoring the annual choir festivals.—ARNOLD T. EHLSER, Publicity.

LOS ANGELES CHAPTER—The Los Angeles Chapter, in association with the University of California at Los Angeles committee on drama, lectures and music, presented Carl Weinrich in a recital at Royce Hall, U.C.L.A., Feb. 1. Mr. Weinrich opened the program with the Toccata and Fugue in F and the Chorale Prelude on "How Brightly

Choir Festival in Lancaster.

The Lancaster, Pa., Chapter was supported by a capacity audience of approximately 700 people at the senior choir festival in Zion Lutheran Church Sunday afternoon, Feb. 7. The choir was composed of approximately 250 singers from eleven churches. Walter G. McIver, director of music at Lycoming College, Williamsport, was guest conductor and Reginald F. Lunt, chairman of the festival committee, was accompanist. Miss Rachael Vigus was the trumpet soloist in the trumpet-organ-orchestra selection, "What God Resolves Will Come About," by Johann Krebs. The soprano solo in the anthem "Oh Thou That Hearest Prayer," by H. Walford Davies, was sung by the St. James' Episcopal choir boys and the Trinity Lutheran sopranos with a clarity of tone that seemed almost ethereal. Frank McConnell, who served as rehearsal conductor for the festival, wrote the organ chorale on "St. Anne" which preceded the singing of the hymn "Our God, Our Help in Ages Past," in which a descant was sung by the St. James' choir boys, the First Methodist and First Presbyterian choirs. The Rev. Frederick W. Wackernagel, pastor of the host church, and the Rev. Robert C. Batchelder, rector of St. James' Episcopal Church, were in charge of devotions. Abram Longenderfer served as processional director for the festival. . . . At a special business meeting Feb. 8 in Grace Lutheran Church plans were completed for the recital which Catharine Crozier will give in Trinity Lutheran Church, Lancaster, Tuesday evening, March 9. Following the business session Mrs. Alan Johnstone played for the group the tape recording which she had made of the choir festival service.—FRANCES M. McCUE, Registrar.

Shines the Morning Star," by Buxtehude. The Scarlatti Sonatas in C minor, F minor and D major were played with delicate precision. A serenely beautiful treatment of the Bach Chorale Preludes "By the Waters of Babylon," "A Mighty Fortress" and "Comest Thou Now from Heaven to Earth" was followed by a brilliant and dynamic performance of the Bach Prelude and Fugue in A minor. The third movement from the "Ascension Suite" by Messiaen was a striking climax to the second half of the program, which included: Fantasia on "The Garden Hymn," by the American composer Arthur Shepherd; Three Pieces for Mechanical Clock by Haydn and "Benedictus" by Reger. An enthusiastic audience called Mr. Weinrich back for several encores. These included "Basse et Dessus de Trompette" by Clerambault and Toccata by Dupre.—VIRGINIA COX.

HARRISBURG, PA.—The Harrisburg Chapter held its monthly meeting at the Westminster Presbyterian Church Feb. 9. It was the third annual program of "organ with other instruments." Paul Lynerd, organist-director of the host church, and Robert F. Givens began the program with an organ duet—a Sonata by Hesse. Two trombone solos, "Consolation," Mendelssohn, and "Resignation," Cara Roma, were played by Meredith Germer, accompanied by W. Lynerd. A string quartet, accompanied by W. Purnell Payne, played two sonatas by Mozart and the Intermezzo from Mascagni's "Cavalleria Rusticana." Marcello's Sonata for Flute and Organ was played by Edgar T. Bitting, accompanied by the dean of the Guild, Robert S. Clippinger, A.A.G.O. The final work was Handel's Concerto No. 5 with Miss Mildred E. Myers at the organ and Mrs. Villa Baker Stroth at the piano. The dean announced that the March meeting will be held in the Derry Street E.U.B. Church. It will be in the form of an open forum, discussion of the Guild examinations. Five members who have already passed these examinations will lead the discussion; organ music required in the examinations will be played by members of the Guild.—LUCENE BRESSLER, Registrar.

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News of the A. G. O.—Continued

Events in Southern Ohio.

The Southern Ohio Chapter had the privilege of hearing Dr. Edward G. Mead, F.A.G.O., in a recital at the beautiful home of Mr. and Mrs. Walter Huenefeld of Clifton, Cincinnati, Dec. 7. Dr. Mead presented the following program: Trumpet Voluntary, Purcell-Dickinson; Air, Tartini-Edmundson; Fantasie and Fugue in G minor, Bach; Meditation (Suite in G minor), Hausermann; Fantasy on the hymn-tune "Hanover," Mead; "From Heaven Came the Angelic Host," Buttstedt; Christmas Fantasy, Rebling; Bethlehem, Malling; Dialogue on Noel, Warner; Improvisation on "Puer Natus Est," Titcomb; "The Christ-child," Hailing; "Christmas," Foote.

On Sunday Dec. 20 Private Carl S. Fudge presented the following program at Camp Rucker, Ala.: Introduction and Toccata in G major, Walond; Chorale Prelude, "Sleepers, Wake, a Voice Is Calling," Bach; Swiss Noel, with Variations, d'Aquin; "Greensleeves," Purvis; "Divinum Mysterium," Purvis; Trumpet Voluntary, Purcell; "The Primitive Organ," Yon; "Christmas in Sicily," Yon; "The Squirrel," Weaver; Toccata in C major, Bach; "Clair de Lune," Karg-Elert; Roulade, Bingham; Toccata, Symphony 5, Widor.

On Jan. 18 the Southern Ohio Chapter met at the North Presbyterian Church for an open discussion on the subject "The Church Service." Roger Heather, organist and choir director of the church, was in charge of the program. The points discussed were as follows: Selection of chants and responses, cataloguing, music budgets, salaries, deportment and enlisting new members. Mr. Heather presented a sample service, introducing responses which he uses. A most informative discussion was conducted, followed by an inspection of the choir room, the robes and other facilities. An informal reception was enjoyed by all.

BETTY HOENSCH, Registrar.

Folk Plays in Milwaukee.

An audience of 400 filled the Lutheran Church of the Redeemer in Milwaukee Jan. 24 when the Wisconsin Chapter presented Dr. George William Volkel in a recital. The church is long, high and narrow and accommodates a four-manual Austin organ. Dr. Volkel's program included: "Fantasie e Gravement" in G minor and Trio-Sonata in E flat major, No. 1, Bach; "Burgundian Hours," Suite, Jacob; Scherzo from Second Symphony, Vieme; "Sonata Eroica," Jongen. Mr. Volkel concluded his recital with improvisations on submitted themes—first on the hymn-tune "I Love Thy Kingdom, Lord," then on themes by James Keeley and Lauretta Cotton, the chapter's dean. At the reception in the parish hall after the recital a tape recording of the program, made by the church's technicians, was played. Hosts for the event were Dr. O. M. J. Wehrley, state chairman of the Guild and Redeemer's organist, and William A. Eberl, sub-dean and program chairman and church choirmaster.

Dr. Volkel's arrival in Milwaukee Jan. 22 coincided with the monthly session of the chapter's master class. His interesting comments on the works performed gave interpretative insight helpful to the group, particularly since the instrument utilized for the study was a two-manual organ. Members of the class playing included Father John Murphy, the Bach Schübler chorales; Edward Wise, Vaughan Williams' "Aberystwyth," and Mrs. Lillian Blackwood, three of the Brahms chorale preludes. Concluding the class Dr. Volkel played the first movement of the Widor Fifth Symphony.

MARIAN E. MANDERY, Secretary.

WESTCHESTER COUNTY CHAPTER—The third program in a series of music history lectures was given for the Westchester Chapter Jan. 19 by Robert Owen, organist and choirmaster of Christ Church, Bronxville, N. Y., where the meeting was held. Mr. Owen presented his choir in a program of baroque music and supplied written comments on the historical value or tendencies of each selection. The tenor solo, "Second Lesson for Holy Week," by Francois Couperin le Grand, was the most interesting type of writing of any of the compositions, with a melismatic cantilena in two of its several parts. The program began with three examples of early baroque style: "Adornus Te," by Orlando di Lassus; "Agnus Dei," by Thomas Morley; "Christus Factus Est," by Felice Anerio. Three examples of late baroque music completed the program: "Second Lesson for Holy Week," Francois Couperin; Mass in the Doric Mode, Lotti;

"Hodie Christus Natus Est," Sweelinck. Refreshments were served by Mrs. Evelyn Austin after a business meeting in the undercroft.—ALINDA B. COUPER, Secretary.

SYRACUSE, N. Y.—The Syracuse Chapter has been having a good attendance at its monthly meetings. Phyla Schumaker, program chairman, has presented outstanding programs which have offered the members a variety of musical treats as well as interesting talks and discussions. Our Dec. 7 member recital was participated in by George Oplinger, Gladys Bush, Warren Scharf and Professor Joseph McGrath. Their groups of numbers were ably presented on the Casavant instrument in the First Baptist Church. On Jan. 11 our meeting was held with Dean Leo Fisselbrand in his church, St. Anthony of Padua. At this meeting Joseph McGrath talked with us about Guild examinations. On Feb. 1 we met at Trinity Episcopal Church, where Aeolian-Skinner recently renovated and enlarged the organ, and Robert Huey of the Watertown Chapter, who represents the Wicks Organ Company, spoke to us about organ construction.—MISS M. LILLIAN JEROME, Registrar.

WESTCHESTER COUNTY, N. Y.—A delightful program was presented Dec. 8 for the Westchester County Chapter as arranged by Mrs. Ruth Branch, choir director of the Huguenot Memorial Church, Pelham, N. Y. The program was part of a series representing various phases of musical history. Mrs. Branch had trained a double quartet in singing madrigals and church music of the sixteenth century. The large audience gave evident signs of its appreciation. A social hour followed the program, with refreshments served by Mrs. Evelyn Austin.—A. B. COUPER, Secretary.

EASTERN NEW YORK CHAPTER—Late in November a special meeting was called at the guild house of the Cathedral of All Saints in Albany to welcome our president, S. Lewis Elmer, who brought greetings and news from other chapters. In December we were entertained at the home of Miss Eloise Paddock in Delmar for our Christmas party. Jan. 17 the chapter was invited to the First Methodist Church of Schenectady. Stanley Lansing organist-director, at which time Walter Hewitt of the Metropolitan Chapter, Maplewood, N. J., gave us a most satisfying recital on the recently-installed Wicks organ. Melodic interest was maintained throughout the program and meticulous care was given to the registration of each number. After the recital we were served a buffet supper as guests of the church. On Jan. 18 our regular meeting was held at St. George's Church in Schenectady. An enjoyable hour was spent listening to Duncan Trotter Gillespie at his organ, after which a business meeting was held. Plans were formulated for a choir of 500 voices to take part in a Lenten service at the R.P.I. Field House in Troy. Everett Gilnes has invited us again to his church in Catskill for a service in May and we are looking forward with pleasure to this event.—BETTY GALER, Registrar.

ST. LAWRENCE RIVER CHAPTER—The St. Lawrence River Chapter held its annual Christmas party Dec. 14 in the social hall of Trinity Episcopal Church, Watertown, N. Y. Games were enjoyed by all and these were followed by a song session of unusual Christmas carols, conducted by Miss Christine Dever of the First Presbyterian Church, Watertown, with Max R. Elsberry of Trinity Church as accompanist. The party was concluded with the presentation of Christmas gifts. Jan. 19 the St. Lawrence River Chapter met at the large Skinner organ in Trinity Episcopal Church, Watertown, where a splendid lecture-recital was presented by Max R. Elsberry, director of music of Trinity Church. Mr. Elsberry's address and recital featured the superb work of Reubke, "The Ninety-fourth Psalm."—LESTER H. BRIGHT, Registrar.

NEW LONDON COUNTY, CONN.—This chapter lists the following activities: September, a pastor-organist dinner at the Universalist Church, Norwich, with Gordon Stearns, A.A.G.O., of Hartford as speaker; October, recital by André Marchal at Harkness Chapel, Connecticut College, New London; November, festival of fifteen choirs at United Congregational Church, Norwich; December, Christmas dinner party at St. James' parish-house, New London, with Dr. Hugh Giles of New York as speaker; March 2, recital by Robert Baker at St. James' Episcopal Church, New London.—BEATRICE HARTON FISK, Registrar.

CENTRAL NEW YORK CHAPTER—The Central New York Chapter met Feb. 2 for a benediction service and was guest of St. Joseph's Parish at a luncheon in the assembly hall of the church. The service was opened with a prelude played by J. Paul McMahon, dean of our chapter and organist of St. Joseph's. Following this the choir, accompanied and directed by Mr. McMahon, sang: "Exultate Justi," by Viadana, and "Veni Creator" (Gregorian chant). Father Cuthbert Dittmeier, O.F.M. Conv., pastor of the church, gave a short welcoming address. Following this, there was benediction of the Most Blessed Sacrament. The choir sang: "Panis Angelicus," Palestrina; "Ave Maria," Rachmaninoff; "Tantum Ergo," Widor, and "Jubilate Deo," McGrath. The service was closed with an organ postlude played by our

dean. All members were invited to see the four-manual console. After this the group adjourned to the assembly hall for refreshments. At the business meeting a most important event was discussed. The chapter is planning a young people's choir festival to take place music week. George Wald, chairman, discussed the nature of the festival, the music and the place with the membership. . . . Central New York Chapter members braved snow and bitter cold to attend the January meeting, held at the Masonic Home Chapel, Utica, Jan. 12. The meeting proved to be a very fine one and an excellent musical program was an added treat. Mr. McMahon, our dean, introduced Robert Hunter, graduate of Syracuse University and organist of Redeemer Church in Utica. Mr. Hunter was the recitalist of the evening and gave a fine performance. Following this Miss Sally Blatt, organist at the Masonic Home Chapel, and Mrs. H. Russell Johnson, pianist, played a piano-organ selection by Powell Weaver entitled "Exultation." Harry Weston, treasurer of our chapter and organ builder in Utica, gave the history of the Masonic Home organ from 1910 to the present time. Members were invited to ascend the stairs and enter the loft or room wherein the swell, great and choir were installed.—JESSIE A. SHEA, Secretary.

CHAUTAUQUA, N. Y.—The Rev. George H. Tolley spoke on "The Ministry of Music in the Church" at the annual dinner of the Chautauqua Chapter Jan. 12 in the First Baptist Church. Clergymen and their wives were guests, with an attendance of seventy. Favors were in the national Guild colors of silver gray and crimson. The program included soprano solos by Mrs. Tolley, accompanied by Miss Ruth Munson, and violin solos by Bruce Johnston, with piano accompaniment by Howard Zettervall. Miss Florence Sandberg and Miss Joyce Bratt were in charge of decorations, with Miss Charlotte Dahlbeck as program chairman.—B. JOYCE BRATT, Registrar.

NEW HAMPSHIRE CHAPTER—Several young organists from the University of New Hampshire, members of the Guild student group, gave a recital for the New Hampshire Chapter at the January meeting, held at the Franklin Street Church in Manchester. The program, open to the public, was in charge of the faculty adviser, Professor Irving D. Bartley of Durham, N. H. The organ is a three-manual Austin. Miss Sylvia Hurlock of Hingham, Mass., played: Introduction and Toccata, Walond. Miss Hurlock is the winner of the Northeast regional Guild competition held at Manchester in 1953 and will take part in the national competition in the twin cities next summer. The other numbers were: "Rhosymedre," Vaughan Williams, and Fugue in D, Bach, played by Miss Lila Johnston of Lebanon, N. H.; Sixth Sonata, Mendelssohn, by Miss Patricia Crompton of Tilton; "Savonarola" (from "Harmonies of Florence"), Bingham, and "Minuet Gothique," Boellmann, by Charles Butterfield of Antrim; Adagio (from Golden Sonata), Purcell, and Fugue in G minor ("The Little"), Bach, by Nelson Barden, Lebanon, and a second number by Miss Hurlock, Toccata, by Boellmann. A business meeting was held in one of the church reception rooms, where refreshments were served by the Manchester members, with Mrs. Florence Haskell in charge.—HELEN M. LOMBARD.

HARTFORD, CONN.—The Hartford Chapter's first musical event for 1954 was a recital in the Central Baptist Church, Hartford, Jan. 25, by Marilyn Mason, a member of the faculty of the University of Michigan. Her program was as follows: Allegro Moderato (Concerto 4), Handel; "I Stand at the Threshold," Bach; Toccata and Fugue in D minor, Bach; Pastorale, Roger-Ducasse; Three Dances, Rameau; Fantasie and Fugue on "B-A-C-H," Liszt; Prelude on "Greensleeves," Searle Wright; Pavane (Suite in Rhythm), Elmore; Suite for Organ, Edmund Haines, and a number, "Quiet Design," composed by Normand Lockwood and dedicated to Miss Mason.—HAZEL G. EVANS, Publicity Chairman.

SPRINGFIELD, MASS.—The chapter met at the Alden Street Baptist Church Feb. 8. Mrs. Marie Gulden Forde, the church organist, opened the program by playing Three Chorales by Franck and the Arkadelt "Ave Maria." Mrs. Mamie Wimbush, soprano, sang "So Near to God." The speaker for the evening was Oland Gaston, choirmaster and organist of the Mother Zion Church, New York City. His topic was "The Importance of Administrative Technique in Choir Work." Following this program the choir served a smörgåsbord meal in the parish-house. The next event for the chapter will be the junior choir festival March 14.—MRS. WILLIAM D. LITTLEFIELD, Secretary.

CAPE COD CHAPTER—Meetings of the Cape Cod Chapter have been interesting and instructive. Worship services of various denominations have been explained and demonstrated, including the Episcopal, Congregational and Christian Science services. Soon it is planned to hear the Jewish service. The November meeting was devoted to music by Handel and besides hearing some of his compositions played, a résumé of his life and works was read. In January works by contemporary composers were played by various members. Recently two have been added to our membership roll, and though we are few in numbers, we feel the Guild fills a need in helping us improve church

music on Cape Cod.—MRS. IRA R. THACHER, Secretary.

WORCESTER, MASS., CHAPTER—A meeting of the Worcester Chapter was held Jan. 19 at the new Trinity Lutheran Church in Worcester. Arvid C. Anderson, minister of music, and Mrs. Anderson were host and hostess. Examples of good preludes were played and discussed. Clifford Fowler Green, the dean, presided over the discussion and business meeting. Mr. and Mrs. Anderson served refreshments. This was a well-attended and most successful evening.—ALFRED W. G. PETERSON, Secretary.

MONMOUTH, N. J., CHAPTER—The Monmouth Chapter held its annual vespers service Sunday, Jan. 10, at the Evangelical Lutheran Church of the Holy Trinity in Manasquan, N. J. The prelude, "I Am Black but Comely, Ye Daughters of Jerusalem," by Dupré, was played by James R. Scull, minister of music at the church. There was a silent procession of Guild members, followed by a short recital by Arthur Reines, organist at the Evangelical Lutheran Church of the Atonement, Asbury Park. He played: "Ich ruf zu dir, Herr Jesu Christ," Bach, and "Noel Basque," Benoit. The vespers service was conducted by the pastor of the church, the Rev. Robert Z. Wuechter, S.T.M. The sermon was by the chaplain of the chapter, the Rev. George A. Robertshaw of St. George's-by-the-River Episcopal Church, Rumson, N. J. The choir sang "Midwinter Carol," by Marryott, Mrs. L. Langbauser soloist. Dean Paul L. Thomas, A.A.G.O., conducted the induction of new members into the Guild. Arthur Reines, former dean, was presented with a Guild pin from the chapter for the inspirational work he did while he held office. A reception for Guild members, the choir, congregation and friends was held in the parish-house after the service.—BARBARA JEAN FIELDER, Registrar.

NORTHERN VALLEY, NEW JERSEY—The February meeting of the Northern Valley Chapter was held at Christ Episcopal Church, Ridgewood, Feb. 8. Dr. Christopher Honaas, choirmaster, and Mrs. Marion Keller Honaas, organist, were hosts. Dr. and Mrs. Honaas' evening of superb music was most impressive. After an organ and vocal program Dr. Honaas conducted a choral workshop in which several new anthems were rehearsed. A lively discussion which proved both informative and valuable followed the rehearsal. The fine evening was brought to a close in the church house, where refreshments were served in the Valentine mode.—MRS. E. W. WINFIELD, Secretary.

ST. PETERSBURG, FLA., CHAPTER—The St. Petersburg Chapter met at the Hotel Detroit for a luncheon Feb. 1. Dr. Harold Buell, president of the St. Petersburg Ministerial Association, was the guest speaker. In his address he named Mahatma Gandhi as the greatest man of the twentieth century. Dr. Buell had a personal interview with Gandhi in 1941 and said that his evaluation of the Indian leader was based on the manner in which he emphasized truth and love. The speaker was introduced by Mrs. Ruth Belmont, choir director of the Allendale Methodist Church, where Dr. Buell is pastor. Miss Esther Howarth, sister of our member, Mrs. Alice Goodale, sang "When as the Dove," Handel, and "Variations" from "The Carnival of Venice" by Benedict. Our guest of honor was Richard Ellsasser, who played one of his own compositions by request. . . . The highlight of our season was the superb Hammond recital which Mr. Ellsasser gave on this February evening at the St. Petersburg High School Auditorium. The large audience enjoyed not only his technical facility, and deeply moving passages beautifully executed, but also his humorous, as well as informative, comments preceding each number. Following the recital a reception was held in Mr. Ellsasser's honor at the Yacht Club. This reception was planned by Mr. and Mrs. J. Keyes Aton. Preceding the recital, Mr. Ellsasser appeared on the television show when he was interviewed by Harry Smith. He played one number, the Rondo in G by John Bull. . . . On Feb. 15 another organ workshop was held at St. Peter's Episcopal Church. Robert Setzer, our fellow member, gave out lists of appropriate organ selections for the church wedding and funeral. He gave organ demonstrations of several of these selections. The workshops this season have been most helpful.—DOROTHY BERRY KIRK, A.A.G.O., Corresponding Secretary.

PORTSMOUTH, VA., CHAPTER—This chapter presented Dr. Frank W. Asper in a recital at the Park View Methodist Church Jan. 19. The largest audience ever to hear an organ recital in Portsmouth was in attendance and many were turned away. Some came a distance of over 200 miles to hear Dr. Asper because they heard him at the Mormon Tabernacle in Salt Lake City. Chris Gwyn, reporting in the *Portsmouth Star*, wrote: "The audience seemed never to get enough of Dr. Asper. They made him play encore after encore." . . . The Portsmouth Chapter, which celebrates its second anniversary in March, held its February meeting at the First Christian Church. "The Teen Tones," directed by Mr. and Mrs. Glen Haley, gave a program of sacred music. Haakon Jacobson served as program chairman. Mrs. Evelyn Hurst, minister of music of the host church, served refreshments. The March meeting will be an organ recital by three members of the Guild—Betty Vellines, Sharon Jersild and Harriett Brown.—HERBERT G. STEWART, Dean.

News of the American Guild of Organists—Continued

FORT WORTH, TEX.—The Fort Worth Chapter held its monthly meeting Jan. 11 in the dining-room of the First Methodist Church. We had as our guests from Dallas, Miss Katherine Hammons, regional chairman; Mrs. O. G. Satterlee, dean of the Texas Chapter, and Dr. and Mrs. Federal Lee Whittlesey from the Highland Park Methodist Church. Also we had as a guest from New York Mrs. Milligan, wife of the late Harold Vincent Milligan, who was for many years at the Riverside Church in New York and a secretary of the Guild. After dinner and a business meeting Dr. Whittlesey made an inspiring speech. . . . One of our members, Mrs. Louise Doyle, played a recital in Dallas, which was an exchange program with the Texas Chapter. . . . Donald McDonald opened our concert series Jan. 18, playing a brilliant program on the ninety-two-rank Casavant organ in the Broadway Baptist Church. Other artists in our series are Claire Coci, playing in Ed Landreth Auditorium Feb. 5, and Elza Cook, playing in the Broadway Baptist Church late in April.—Mrs. PAUL JOYCE, Publicity Chairman.

TEXARKANA CHAPTER—The Texarkana Chapter met Jan. 23 at St. James' Episcopal Church. A service of choral evensong was presented by the boy choir of the church, under the direction of Wendell Blake, organist and choir director, with the Rev. J. O. Bird, precentor, in charge of the service. The service was opened with the chorale prelude "If Thou but Suffer God to Guide Thee," Bach, played by Bob Miller. The hymn "Sing of Mary, Pure and Lowly," from the Plymouth Collection of 1855, was sung by the choir. An anthem, "Jerusalem, My Happy Home," Traditional American, was sung by the choir, with solo by Don Murphy. The service closed with "A Prayer of St. Chrysostom," and a hymn, "Wake, Awake, for Night Is Flying," Nicolai, 1599. After the recessional, Mr. Blake played Allegro Vivace from the Fifth Concerto, by Handel. At the conclusion of the service a short business meeting was held in the parish-house, with Miss Ruth Turner, the dean, presiding. Mrs. Dwight Phillips reported on plans for a junior choir concert, Sunday, April 25, at the First Baptist Church. The concert will be sponsored by the chapter as a community project. Mrs. T. A. Bain reviewed a chapter from the study book "Steps Toward a Singing Church," by Donald Kettering.—DOROTHY ELDER, Registrar.

LUBBOCK, TEX.—The Lubbock Chapter conducted its annual Guild service Feb. 7 at 5 o'clock in the Shepherd King Lutheran Church. The Rev. William Slaughter, pastor of the church and chaplain of the Guild, had charge of the service. A choir composed of Guild members and of various choirs of the city sang the liturgy and the anthem "Go Not Far from Me, O God" by Zingarelli, with Cecil Bolton, dean of the Guild, directing. The church organist, Mrs. James Sims, offered as a prelude Arioso, Bach, and as the postlude Festival March, Handel, and was accompanist for the choir special. . . . The chapter was host to the Westminster Choir of Princeton, N. J., at an informal reception and tea Feb. 5 at the Forrest Heights Methodist Church, following a program by the choir.—Mrs. L. B. HAGERMAN, Corresponding Secretary.

GALVESTON CHAPTER—Thomas B. Donner Jr., organist at the First Presbyterian Church, Texas City, was presented in a recital Jan. 19 at the Texas City church. Included in Mr. Donner's program were the following numbers: Voluntary on the 100th Psalm-tune, Purcell; Chorales, "Ich ruf zu Dir," "Herzlich tut mich verlangen" and "Gelobet seist du, Jesu Christ;" Sonata in C minor, Mendelssohn; Chorale Improvisation on "Now Thank We All Our God," Karg-Elert; "Belgian Mother's Song," Benoit-Courboin; "Three Bible Poems," Weinberger; Three Preludes on Welsh Hymn-tunes, Vaughan Williams. Preceding the recital a business session was conducted by Dean Nilson and a reception in honor of Mr. Donner and the Guild members was held.—Mrs. JOHN HAMILTON, Secretary.

FORT WORTH, TEX.—The Fort Worth Chapter met Feb. 1 at the Hemphill Presbyterian Church, of which our chaplain, Dr. Robert Boshen, is the pastor. After a dinner and business meeting, which included reports on ticket sales for the Claire Coci recital the following Friday, the group adjourned to the church. The program for the evening was presented by the choir of Temple Beth-el. Rabbi Milton Rosenbaum described the historical background for each of the numbers and indicated how it was used in the Jewish service.—MARY HUEY.

SAN ANGELO, TEX.—The main auditorium of the First Methodist Church was the setting for the meeting Jan. 25 of the San Angelo Chapter. Mrs. Glen Kollmeyer, the dean, presided over a business session and then introduced Mrs. Morris Bratton, speaker for the evening, who chose as her subject "Entertainment or Worship". The large attendance participated in a short question and answer discussion following Mrs. Bratton's talk. The soloist of the evening was Miss Virginia Radcliff, choral

director at the San Angelo High School and the First Methodist Church. Heard on Miss Radcliff's program were: Toccata and Fugue in D minor, J. S. Bach; Prelude, Jacoby; "Rhythmic Trumpet," Bingham; "Sonnet," Rowley; "Trilogy," Coke-Jephcott. After Miss Radcliff's recital the group retired to the church parlor for refreshments and a social session.—HAWLEY C. ALLEN, JR., Secretary.

CORPUS CHRISTI, TEX.—The Corpus Christi Chapter presented at its February meeting a children's choir festival by youth choirs of five churches in the city. Mrs. Raymond Rhea of the First Presbyterian Church said this was the first performance of children's choirs en masse in Corpus Christi. She was the director for the impressive service. There followed a roundtable discussion on youth choirs by a panel of choir directors. It was their contention that there is definitely a place in the church services for youth choirs.—Mrs. R. B. CONNOR.

OKLAHOMA CHAPTER—The Oklahoma Chapter met the night of Feb. 2 in the fellowship hall of St. Paul's Methodist Church. In opening the meeting Dean Hine called for reports from chairmen of the committees who helped promote the Carl Weinrich recital Jan. 18. The recital was an outstanding event and attracted many organists and music-lovers of Oklahoma and our neighboring states of Kansas, Texas and Arkansas. Following the recital the organists and friends were invited to a reception in the beautiful home of Mrs. Dan Hunt, Sr., and those attending had the pleasure of meeting Mr. and Mrs. Weinrich. . . . The entertainment feature of our February meeting was a talk by Mrs. Tom Gruwell, her topic being "Music Heard in Europe." Last summer Mrs. Gruwell made a tour of Europe, first attending the coronation of Queen Elizabeth in London, followed by visits to musical centers of the continent.—JOHN KNOWLES WEAVER, A.A.G.O.

OKLAHOMA CITY—The Oklahoma City Chapter met Feb. 1 at the First Lutheran Church. Mrs. C. F. Davis was chairman of the hostess committee, which prepared and served a baked ham dinner to fifty members and guests. The dean, Mrs. J. S. Frank, presided over the business meeting. The nominating committee presented the slate of officers for the ensuing year, in preparation for the election to be held in April. Paul Haggard, chairman of the artist recital committee, reported on plans to present Marilyn Mason at the Crown Heights Christian Church March 5. The program was conducted by Robert Moore, who introduced Mrs. J. Thomason, organist and choir director of St. James' Episcopal Church, who spoke on "Twentieth Century Hymn-tunes, English and American," based upon her study of hymn-tunes in Liverpool and in America.—LUCILE D. KURTZ, Corresponding Secretary.

KANSAS CITY, MO.—The Kansas City Chapter held its February meeting at the Second Presbyterian Church, Feb. 5. The choir guild presented Richard Purvis of Grace Cathedral, San Francisco, in a recital. The motet choir sang "The Ballad of Judas Iscariot," a new work by Mr. Purvis.—MARIE MURPHY, Publicity Chairman.

SAN JACINTO CHAPTER—T. Curtis Mayo, F.A.G.O., dean of the San Jacinto Chapter, was sponsored by that chapter Jan. 24 in a recital at the First Presbyterian Church, Houston, Tex. This was the first public event sponsored by the chapter. There was a near-capacity audience, with about 350 patrons. Mr. Mayo played the following program: Trumpet Tune and Air, Purcell; "Le Tamborin," Rameau; "In Thee Is Gladness," Bach; "Ave Maria," Bach-Gounod; Toccata in F, Bach; Pastorale and "Piece Heroique," Franck; Toccata on "O Sons and Daughters," Farnam; "Swing Low, Sweet Chariot," Diton; "Thou Art the Rock," Mulet.

NORTHWEST ARKANSAS—One of the outstanding programs of the year for the Northwest Arkansas Chapter was presented Feb. 7 at the First Baptist Church in Fort Smith, Ark. It was the annual choir festival, in which seven choirs of the city participated. Three numbers were sung by the massed choirs. They were: "Go Not Far From Me," Zingarelli; "Brother James' Air," Jacob; "With a Voice of Singing," Shaw. The director of the massed choirs was Mrs. Solon Wilder and the organist was Mrs. Chester Miller. . . . Feb 15 the Guild presented Robert Ellis in a recital at the First Lutheran Church.—Mrs. BEN WATKINS, Secretary.

CENTRAL IOWA CHAPTER—The Central Iowa Chapter met Jan. 11 at the Central Presbyterian Church in Des Moines. Chorale Preludes suitable for the Lenten season were played by three members. Mrs. Alice Brown, organist at Grace Methodist Church, played two preludes from the Liturgical Year by Bach and "Communion," Purvis. Raymond Boese, organist of the University Christian Church, played "A Mighty Fortress Is Our God," by Flor Peeters; Bob Speed, organist at Central Presbyterian, played "Blessed Are Ye, Faithful Souls," Brahms, and "Den

Himmel aufgeföhren ist," by Pepping. Miss Margaret Snodgrass, instructor of organ at Iowa State College, presented a paper on the historical development of the chorale prelude. She demonstrated examples of organ works from all epochs. After the business meeting, conducted by Dean Nathan Jones, refreshments were served to thirty friends and members of the Guild by Mrs. Charles Heilman, Mrs. C. W. Parker and Jon Spong.—ROBERT M. SPEED, Secretary.

UTAH CHAPTER—Highlighting the January meeting of the Utah Chapter was the appearance of Alexander Schreiner, F.A.G.O., as guest soloist with the Utah Symphony Orchestra at the Tabernacle in Salt Lake City Jan. 20. Included in the exceptionally fine program was the appearance of Mr. Schreiner playing the great Concerto in D minor for organ and orchestra by Handel and Walter Piston's Prelude and Allegro for organ and strings. Mr. Schreiner was in exceptional form, and gave a magnificent performance with the orchestra. Following the evening's entertainment Guild members and their friends met with Mr. Schreiner to extend their congratulations and to admire the beautiful organ.—MARCIA CROSBY, Registrar.

WESTERN IOWA CHAPTER—Members of the Western Iowa Chapter met at Bishop's Cafeteria in Sioux City for dinner Feb. 6. After dinner a program was prepared at a local organ store. Every member played pieces suitable for church use and an exchange of suggested new compositions was made.—COLLEEN LEE CONNELL, Recording Secretary.

MASON CITY, IOWA—The Mason City Chapter met Jan. 19 at the First Christian Church. A program was given by four student members of the Guild, all pupils of Mrs. Wallace Allen. Linda Allen played Suite in F by Corelli, consisting of five movements. Marie Von Kaenel presented the Pastorale and "Cortege and Fanfare" by Edmundson. Ralph Height, Jr., played the Bach Toccata and Fugue in D minor, and Marilyn Doeble concluded the program with the four movements of Mendelssohn's Second Sonata. A business meeting was conducted by the sub-dean, Mrs. J. E. Stinehart. Roll call was answered by "my favorite offertory." The meeting was then adjourned to the church basement, where refreshments were served by Mrs. O. C. Sorlien and Mrs. Roy Servison.—Mrs. JEROME HUSTED, Registrar.

EASTERN MICHIGAN CHAPTER—The chapter enjoyed a fine program of organ music and Hebrew choral music at Faith Lutheran Church Jan. 19. Nova Bransby, organist of Faith Lutheran, opened the program with three numbers—Prelude and Fugue in C minor, Bach; Chorale Prelude, "Lord Take My Heart," Karg-Elert, and Improvisation on the tune "Beatitudo"—"O, for a Closer Walk with God," Verrees. Jason H. Tickton, musical director and organist at Temple Beth El, directed Elizabeth Murr, Miriam Root, Margit Kormendy, James Richards, Cyril Wezemael and John Redfield in these numbers: "God Is in His Temple," Tickton; "Sabbath Sanctification," Lewandowski; "Sabbath Joy," Binder; "Rock of Israel," Bloch; "Day of Atonement," Traditional; "I Set the Lord before Me," Lewandowski; "Tree of Life," Spieker; Three Israeli Songs, Einstein; "Haganah," Weinberg. About forty members and guests were present at the dinner and many others came in time for the program.—CORA M. MACLEON, Secretary.

SOUTHWESTERN MICHIGAN—"Glimpses of Jewish Music" was the topic of Rabbi Herman Grossman when he spoke to the chapter at their February meeting, held at the First Baptist Church in Kalamazoo. He demonstrated by playing several records of the type of music used in the Jewish services. He explained a little of the evolution of the music of his people from Bible times down to the synagogues of modern Israel. Mrs. Ruth Dunsmore was the hostess at a dinner served by the women of the church, which was followed by a brief organ recital by the chapter's dean, William E. Gadd, minister of music at the First Congregational Church in Battle Creek, assisted by a pupil, Douglas Woodward. They played the following five toccatas: "Toccata Avanti la Messa Della Domenica," Frescobaldi; Toccata in F, Buxtehude; Toccata in D (Dorian), Bach; "Toccata Gothique," Boellmann; "Dieu Parmi Nous" (God among Us), Messiaen.—Mrs. ELMER HARRISON, Registrar.

CENTRAL TENNESSEE—The Central Tennessee Chapter held its monthly session at the Waverly Place Methodist Church, in Nashville Dec. 8, this being our second dinner meeting of the year. Our dean, Robert W. Smith, who is organist of this church, was host. The Christmas dinner was of the "full-scale" variety, with some "extensions". After a bountiful serving of food a business session was held. The after-dinner speaker of the evening was Dr. Charles C. Washburn, who for many years has had much to do with vocal music culture in and around Nashville. Dr. Washburn's subject was "Reminiscences, Reflections, Peeves and Plaudits", which he candidly discussed

in a most interesting and kindly manner. The reaction of the members present gave every evidence of their serious interest. Following the speaker an invitation was extended to any who wished to examine and play the church organ. This was participated in by a group who played and sang hymns of the season.—J. ALEX KORLIEN, Secretary.

LEXINGTON, KY.—The January meeting of the Lexington Chapter was held Jan. 12 at the Shackleton Music Company. Because of severe cold weather the attendance was small. The business session was in charge of the dean, Mrs. Fred Osborne. Mrs. Era Wilder Peniston, head of the organ department of Asbury College, Wilmore, Ky., presented a very helpful paper on theory.—LURLINE DUNCAN, Corresponding Secretary.

PALM BEACH COUNTY, FLORIDA—After a summer hiatus the chapter met in October in Holy Trinity Episcopal Church. Coleman Cooper, director of the Apollo Boy Choir, gave an informal talk on his recent European tour. This was followed by a recital by Ralph R. Rozier, organist-director of the Northwood Methodist Church. Refreshments were served. In November the chapter met at the First Presbyterian Church. The choir under the direction of Mrs. Charles Toth sang two chorales. The Rev. H. A. Studebaker, chaplain, delivered the address of the evening. Everyone enjoyed the recital by Miss Helen Phillips, winner of the 1953 Southeast regional organ playing contest. Later a reception was held for the ministerial members and their wives. In December a Christmas festival was held in the First Methodist Church. The choir under the direction of Howard Swyers gave a program of Christmas music. Mrs. Louis Dring is the organist in this church and sub-dean of the chapter. Mrs. Robert T. Atkisson is dean.—RUTH SHOCKLEY, Publicity.

PATAPSCO CHAPTER—The Patapasco Chapter held its monthly meeting in Baltimore Feb. 6, Dean Luther C. Mitchell presiding. The feature of the meeting was a talk on "The Creation of Organ Tone" by Wardell Richardson. Mr. Richardson provided each member with a folder that contained illustrative material on various kinds of organs—pipe, electric, electronic. Then he traced in a thorough way the development of organs from the beginning to the present time. A question period followed the presentation, which developed an informative discussion.—Mrs. MARGARET R. FRANKLIN, Registrar.

EAST CENTRAL ILLINOIS—The East Central Illinois Chapter met in the First Presbyterian Church of Champaign Jan. 25. Four choral directors led the members and guests in the singing of favorite anthems. Co-chairmen for the evening were Warren Schuetz, choirmaster, and Mrs. James Kelley, organist, of the First Presbyterian Church. King Kellogg, professor of voice at the University of Illinois and choirmaster of the First Methodist Church of Champaign, directed the group. During the social hour the members examined copies of anthems brought by choirmasters from several church libraries.—MILDRED K. DAWSON, Secretary.

PEORIA CHAPTER—A large and enthusiastic audience greeted Dr. Robert Baker when he appeared in a recital at the First Methodist Church Feb. 12, for the Peoria Chapter. His program consisted of compositions by Handel, Rameau, Corelli, Bach, Langlais, Vierne, Dupré, Crandell, Bingham, Messiaen and Widor. For encores Dr. Baker played the Toccata from the Fifth Organ Symphony by Widor and a Meditation by Harold Harsch, dean of the Peoria Chapter. A reception was held in the church parlors after the performance.—ANNA LUCY SMILEY, Registrar.

CENTRAL HUDSON VALLEY—The Central Hudson Valley Chapter held its January meeting, a dinner, at the Washington Street Methodist Church in Poughkeepsie. Our guest speaker was the Rev. George Litch Knight, assistant minister of the West Side Presbyterian Church of Ridgewood, N. J., and a member of the Hymn Society. His talk was on "The Creative Use of Hymns". The Rev. Mr. Knight is the author of the A.G.O. pamphlet "The Care and Feeding of the Church Organist". This meeting was opened to the ministers of chapter members. . . . The following excerpt from a letter received from Robert Wolfersteig, one of our members in service at the United States Naval Training Center, Bainbridge, Md., was read: "My wife and I are busy with the music program at the Bainbridge village chapel, where we are instructing personnel in church music. We have two choirs here, a junior choir and an adult choir. The people who comprise these groups are members of families who live on the center and who are interested in the program of the chapel. Last Easter we performed 'The Crucifixion' by Stainer; in October Faure's Requiem was given and in December the Christmas Oratorio by Saint-Saens was presented. The junior choir recently presented a pageant, providing the music to a story of the birth of Christ."—ELSIE M. SCHMIDT, Secretary; DONALD L. LOCKWOOD, Dean.

News of the A. G. O.—Continued

WESTERN PENNSYLVANIA CHAPTER—This chapter met Jan. 25 at St. Peter's Lutheran Church in Pittsburgh with Eugene Bauer as host. After dinner plans were completed for the David Craighead recital at the Church of the Ascension Jan. 31. Then came the program devoted to "Church Music—Three-Part Harmony, Minister, Organist and Music Committee Working Together." Franklin Watkins, past dean of our chapter, who was moderator of the panel discussion, introduced Miss Madeline Emich, organist-director and past dean of our chapter; Dr. G. Lawrence Himmelman, president of the Pittsburgh Synod of the United Lutheran Church; Reuel Lahmer, a composer and organist-director; Dr. W. Sherman Skinner, minister of the East Liberty Presbyterian Church, and Dr. Roy R. Snowden, member of the board of directors of the Pittsburgh Symphony and of the Mendelssohn Choir, and a long-time music committee member of the Mount Lebanon Presbyterian Church. Miss Madeline Emich opened the discussion with the business relationship between the church and organist-director. She reviewed the standards for members of the A.G.O. and stressed the need for a contract and that no one apply for a position unless there be a vacancy. Weddings and funerals should be considered a business proposition and the relationship to be factual. Reuel Lahmer presented the relation of minister to organist, wherein education is the biggest problem. He recommended a factual guide for procedure, as well as proper music. Dr. Sherman Skinner considered the integration of the service, of which the basic factor is that the director and minister see the importance of feeling and the need of understanding each other. There should be a willingness to cooperate and compromise. There should be adequate time for planning, preferably a year ahead, in subject material. The responsibility of the hymns should be that of the minister, but he should confer with the director. Dr. Himmelman believes in a singing church. On the subject of hymns and hymnals he also held that the minister should select the hymns. A continuity of thought in the service is necessary. With many humorous and almost tragic examples he showed the need of cooperation to avoid situations wherein not only the words but the music is misplaced. Dr. Snowden, representing the music committee's viewpoint, said that the congregation should recognize this committee as the point of contact between its members and the governing body. The music committee should also be responsible to the governing body in seeing that the duties of organist-director are carried out. Many questions were read that had been written by those in attendance and sent to the moderator.—ANN LYNCH YOUNG, Registrar.

YORK, PA., CHAPTER—The January meeting of the York Chapter was held in St. James' Lutheran Church, York, Pa. Miss Marion Senft gave a recital, assisted by Paul Eyster, trumpeter. The program consisted of: Prelude on the "Ave Verum," Mozart; "Psalm 19," Marcello; Air and Gavotte, Wesley; Andante (Trumpet Concerto), Haydn; Voluntary on the Dooology, Purcell; Prelude and Fugue in G major, Bach, and the following hymn-tune arrangements: "Herzlich tut mich verlangen," Bach; "Nun danket Alle Gott," "O Gott, du frommer Gott," and "Grosser Gott, wir loben dich," Flor Peeters; "Liebster Jesu," Purvis, and Work Song, Bingham. Discussion took place at the business meeting of plans for the remainder of the year. It was announced that the next meeting will be held in the studios of Miss Susan Dorogi. Miss Dorogi will give a piano recital.—MRS. GEORGE E. NEFF, Publicity Chairman.

NORTHEASTERN PENNSYLVANIA—The chapter met at the home of Miss Ruth White in Scranton Jan. 26. Haydn Oliver showed pictures of his trip to the Bahamas. Miss White was assisted in serving by Mayme Taeji, Christine Newman and Helen Rawlings. The chapter was to meet in February at the home of the sub-dean, Mrs. William Newman, Jr., of Clarks Green, Pa., to listen to a discussion of "Choral Techniques" by Miss Shirley Sanborn, director of music at the Green Ridge Presbyterian Church, Scranton.—HELEN FITZ RAWLINGS, Secretary.

AKRON CHAPTER—The Firestone Conservatory, newly-acquired headquarters for the music department of Akron University, was host to the Akron Chapter Feb. 1. The meeting was opened with a business session in charge of the dean, Mrs. Dorothy Deininger. Professor Elmer Ende of the music department of Akron University played: "Gloria in Excelsis," Reger, on the four-manual Möller. He was assisted by Miss Nellie Whittaker at the piano, as they played: Symphonie Poem, Liszt, and Serenade and Humoreske, Widor. Virgil Parman, head of the department, talked on "Worshiping with the Fingers." A pleasant social hour followed, after which we were shown the studios, class-rooms and practice rooms of the conservatory. . . . St. Paul's Episcopal Church and the Akron Chapter presented Dr. Charles Peaker in a recital at St. Paul's Feb. 20.—MRS. R. H. MARTIN, Registrar.

CHARLESTON, S. C.—The Charleston Chapter held its monthly meeting Jan. 5 at

St. James' Methodist Church, with the organist and choir director, Mrs. A. F. Tyson, as hostess. The following program was given: Arioso from Sinfonia to Church Cantata, Bach (Mrs. A. F. Tyson); "Prayer," Cherubini, and "Great Peace Have They," Steinel (choir); Andante from Sonata in F minor, Rheinberger (Mrs. Tyson); "Let All Mortal Flesh Keep Silence," Hopkins; "Open Our Eyes," Macfarlane, and Communion Hymn, Opie (choir). After the program there was a business meeting followed by refreshments in the recreation building.—ELIZABETH McCRAE, Reporter.

COLUMBIA, S. C. CHAPTER—The Columbia Chapter met Jan. 31, a beautiful early spring afternoon, in the Centennial Associate Reformed Presbyterian Church for a business meeting with Dean L. Gregory Pearce presiding, followed by an enjoyable organ recital by two members of the Guild. Miss Mary Elizabeth Avinger, organist at the Shandon Methodist Church, and John Lawrence Robinson, choirmaster at St. Timothy Episcopal Church, demonstrated the new Estey organ, used for the first time at the morning service. The beautiful stone building, under construction for many months, was open to visitors and many of them, with the Guild members, enjoyed hearing the new two-manual instrument. The following program was presented by the two young musicians: "Koraal" and Scherzo, Peeters; "Now Woods and Fields Are Sleeping," Edmundson; Toccata on "St. Anne," Coke-Jephcott (Miss Avinger); Prelude, Fugue and Chaconne, Buxtehude; "Rejoice, Beloved Christians," Bach; "Carillon-Sortie," Mulet (Mr. Robinson). Mrs. Herbert Benson, Jr., organist of the host church, invited members to the social hall, where they were served refreshments.—ISABELLE H. MAUTERER, Publicity Chairman.

WINSTON-SALEM, N. C.—Robert Owen of Bronxville, N. Y., was presented in a recital Jan. 12 at St. Paul's Episcopal Church by the Winston-Salem, Chapter. Mr. Owen's program was as follows: Concerto in E flat, Felton; Chorale with Variations, Johann Walther; Toccata II, Scarlatti; Prelude and Fugue in E flat ("St. Anne"), Bach; "Chant de Paix," "Dialogue sur les Mixtures," Langlais; "Now Praise We Christ, the Holy One," "O Christ, Thou Lamb of God", Ludwig Lenel; "The Rhythmic Trumpet", Bingham; "Le Jardin Suspendu", "Deux Danses", "A Agni Vavishita", and "Litanies", Alain. Following the program coffee was served in the club-room of the church. At noon on Jan. 12 Mr. Owen and the executive committee of the chapter were entertained at a luncheon at the First Presbyterian Church by Mr. and Mrs. James Hart. Mr. Hart is minister of music there.—MRS. RALPH CONRAD, Secretary.

AUGUSTA, GA.—The Augusta Chapter met Jan. 18 at the Lutheran Church of the Resurrection with eighteen present. Mrs. John Remington, the dean, presided. The program for the evening was a talk on "Service Music" by Miss Elizabeth De Loach, organist of St. Thaddeus Episcopal Church, Aiken, S. C. . . . On Jan. 28 at the Curtis Baptist Church a recital was presented by E. Power Biggs, sponsored by the chapter. Many out-of-town music-lovers from Georgia and South Carolina joined hundreds of Augustans in hearing this performance. Mr. Biggs presented a program spanning four centuries from Purcell, Vivaldi and Couperin to Hindemith and Dupré. A reception was held after the recital.—MARGUERITE H. MARSCHALK, Registrar.

LYNCHBURG, VA.—The January meeting of the Lynchburg Chapter was held at Agudath Sholom Synagogue Jan. 8. Members of a class in the history of church music, taught by Mrs. T. J. Ingram at Lynchburg College, were the invited guests of the Guild. A question and answer session followed the evening service, with Rabbi Tennenbaum giving explanations of the Torah and various symbols in the synagogue. Mrs. Alex Teass was organist for the service.—FRANCES PETERS, Registrar.

MRS. JAMES W. HALTIWANGER DIES AFTER LONG ILLNESS

Mrs. James W. Haltiwanger, for many years organist of Ebenezer Lutheran Church in Columbia, S. C., and a leader in musical circles of that city, died Dec. 19 after an illness of eighteen months. Mrs. Haltiwanger was trained at the Victoria College of Music in London, England. She was a teacher of organ, piano, violin and voice, and at her church she directed a boy choir of fifty voices. Mrs. Haltiwanger was a member of the Columbia Chapter of the A.G.O. There was an organ in her home on which recitals have been played by Dr. Clarence Dickinson, Roberta Bitgood and other well-known organists.

Mrs. Haltiwanger was married to the late Mr. Haltiwanger in 1905. She is survived by two sons, five grandchildren, three sisters and three brothers.

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BEREA, OHIO, BACH FESTIVAL

WILL BE HELD MAY 21 AND 22

The twenty-second annual Bach festival at the Baldwin-Wallace Conservatory of Music in Berea, Ohio, will be held Friday and Saturday, May 21 and 22. There will be three concerts on Friday and the "St. Matthew Passion" will be performed in two sections the next day. This will be the third complete performance of that work by the Baldwin-Wallace festival chorus and orchestra. The conductor will be George Poinar.

The festival will open Friday afternoon with a recital by Dr. Farley Hutchins on the baroque organ in the Kulas Chamber Music Hall. Dr. Hutchins will play the Toccata in F major, Trio-Sonata I, Chorale Prelude on "Vater unser im Himmelreich" and Concerto 2, in A minor. Later in the afternoon there will be a program of varied works and in the evening the following cantatas will be performed: No. 15, "Suffer Not Thou My Soul to Remain in Hell Forever"; No. 116, "Thou Prince of Peace, to Thee We Bow," and No. 110, "Then Our Mouths Filled with Laughter."

BROADCAST MUSIC, INC., sponsor of the annual competition for the best instrumental or vocal compositions by student composers, has announced the official opening of the 1954 contest. As in past years, \$7,500 in prizes will be awarded to winning composers who are students of accredited conservatories of music, universities, colleges, secondary schools and private teachers in the United States, its possessions and Canada. Official rules and entry blanks are available from: Russell Sanjek, Director, SCRA

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BETHLEHEM, PA., CONTRACT

Central Moravian, Where Bach's Mass
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The historic Central Moravian Church in Bethlehem, Pa., made famous by the Bach festivals held annually there, will have a new three-manual Möller organ, according to an announcement just released. This will be the fourth organ built for that church since its erection 148 years ago. The first instrument was installed by the firm of John Geib & Son of New York in 1806 and it served until 1872, at which time it was replaced by a three-manual Jardine. The third organ was actually a rebuilding of the Jardine instrument in 1910 by M. P. Möller, Inc. This served until 1941, when extensive repairs had to be made due to damage caused by a fire. Because of the war the purchase of a new instrument was postponed.

Each of these organs was associated with an organist who contributed not only to the musical life of the Moravian Church in Bethlehem but also to the musical heritage of America. With the Geib organ was John Frederick Peter (1746-1813), who was the first organist of the Central Moravian Church, serving from the day the church was dedicated until his death in 1813. Mr. Peter, a gifted musician whose contributions to American music are just beginning to receive due recognition, gave a performance of Haydn's "Creation" in the church in May, 1811. This performance, one of the earliest in America, deserves a prominent place in the annals of oratorio performances in this country.

The Jardine organ will always be associated with J. Frederick Wolle (1863-1933), founder of the Bethlehem Bach Choir. Dr. Wolle was organist of the church from 1885 to 1904. It was in this church and with this Jardine organ that Dr. Wolle, while playing and directing from the console, gave the first American performance of Bach's B minor Mass. The old Möller organ was associated with Albert C. Rau (1862-1942), who in 1905 succeeded Dr. Wolle as organist. It was Mr. Rau who was the first to recognize the distinctive contributions of seventeenth and eighteenth century American Moravian musicians. Under his direction this music was performed and accorded the honor which it merits.

The fourth organ, an entirely new instrument, will be installed this summer. Associated with it will be Mark Davis, the present organist, who has been carrying on the distinguished work of his predecessors since the death of Albert Rau. Negotiations were handled by John Butterbaugh, Philadelphia representative for M. P. Möller, Inc.

The stop-list will be as follows:

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Spitzflöte, 4 ft., 61 pipes.
Rauschquinte, 2 ranks, 122 pipes.
Fourniture, 4 ranks, 244 pipes.

SWELL ORGAN.

Contre Gambe, 16 ft., 12 pipes.
Geigen Diapason, 8 ft., 68 pipes.
Rohrflöte, 8 ft., 68 pipes.
Viole de Gambe, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 68 pipes.
Principal, 4 ft., 68 pipes.
Harmonic Flute 4 ft., 68 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Plein Jeu, 4 ranks, 244 pipes.
Krummhorn, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Schalmel, 4 ft., 68 pipes.

CHOIR ORGAN.

Viola, 8 ft., 68 pipes.
Gedeckt, 8 ft., 68 pipes.
Erzähler, 8 ft., 68 pipes.
Erzähler Celeste, 8 ft., 68 pipes.
Nachthorn, 4 ft., 68 pipes.
Nasat, 2 2/3 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Sifflöte, 1 ft., 61 pipes.
Cymbal, 3 ranks, 183 pipes.

PEDAL ORGAN.

Contrebasse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Quintaten, 16 ft., 32 notes.
Contre Gambe, 16 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Gambe, 8 ft., 32 notes.
Quintaten, 8 ft., 32 notes.
Quint, 5 1/3 ft., 32 pipes.

Super Octave, 4 ft., 12 pipes.
Bourdon, 4 ft., 12 pipes.
Nachthorn, 4 ft., 32 notes.
Quint, 2 2/3 ft., 12 pipes.
Octavin, 2 ft., 12 pipes.
Nachthorn, 2 ft., 32 notes.
Bassoon, 16 ft., 32 pipes.
Krummhorn, 16 ft., 32 notes.
Bassoon, 8 ft., 12 pipes.
Bassoon, 4 ft., 12 pipes.

EDWARD CHAMPION HALL DIES; SERVED LONG IN BUTTE, MONT.

Edward Champion Hall, a resident of Butte, Mont., for the last fifty-four years, died Jan. 20. He had suffered a stroke Jan. 11 at his home.

A native of Cornwall, Mr. Hall came to the United States in 1896. As a boy he was the organist in his father's church in England. In Butte he taught piano and organ and for many years directed choirs. He was the organist and choir director at the First Baptist Church for many years and for twenty-one years was organist and director at Temple B'nai Israel.

Surviving relatives include his widow, Mrs. Lottie Hall; a brother, the Rev. John Hall of St. Paul, Minn., and two sisters.

Mr. Hall had been a reader of THE DIAPASON for forty-two years.

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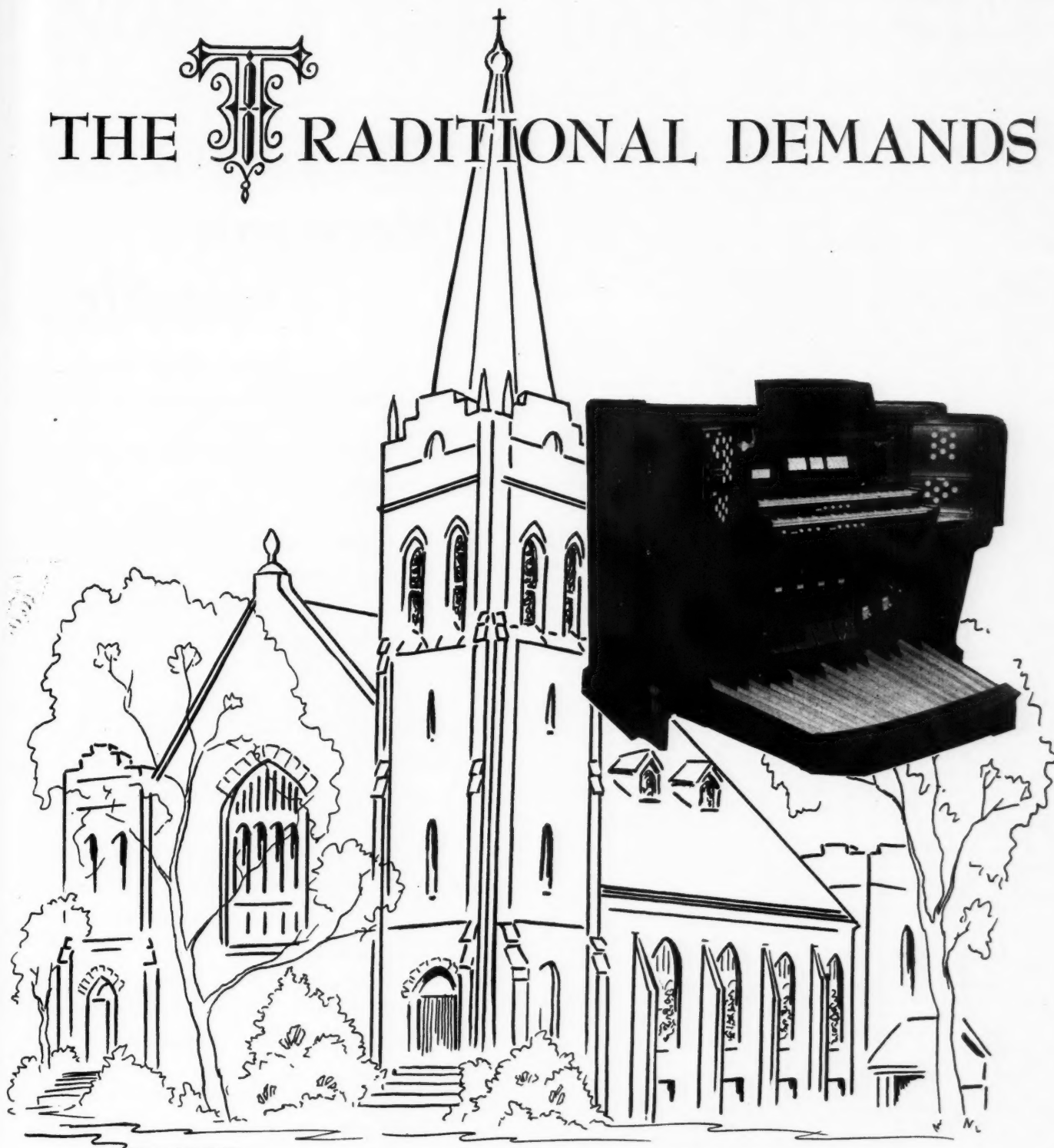
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Baroque Tradition and Its Application to Playing of Bach

[The following is in part an excerpt from a series of discussions of Bach and the performance of his music, by the nationally prominent organist and professor at the University of Illinois, presented over the university's radio station.]

By RUSSELL HANCOCK MILES

A composer reflects the spirit of his age and a full appreciation of his music requires some understanding of that spirit. We must, therefore, attempt to highlight Bach in the baroque age that produced him.

The term "baroque" was derived from the Portuguese word "barocca", meaning a pearl of irregular shape. It was originally a term of derision, aimed at seventeenth century art and architecture by those who considered them a debasement of the renaissance style. Baroque music was essentially intense. Even in its moments of repose it had a rhythmic undercurrent that divorced it completely from the renaissance. This rhythmic drive was a unique feature and it must be incorporated into every performance of Bach's music. In his hands the fugue became a driving force which brooked no obstacle. His subjects, once under way, proceed in an unflagging rhythm, unchecked by cadences until the final chord is reached. The words "ritard," "accelerando," "rubato," etc., were never written by Bach. They denote rhythmic deviations that are foreign to the spirit of baroque music. This rhythmic characteristic of baroque music seems mechanical to those who do not know its origin and function.

Baroque expression was universal, not particular. Its pulse was that of humanity, not the individual. The subjective quality of romantic music is achieved largely by rhythmic deviations which reflect the changing pulse of the individual. Baroque music is highly emotional, but the emotional value never fluctuates within a given number or movement. Every movement expresses one of the basic emotions of man and not the ever-changing moods of the individual. What seems to be mechanical, therefore, is actually a concentration on one emotional value. Baroque composers referred to emotions as "the affections" and it was their unflinching practice to hold fast to one of the basic "affections" throughout a movement or number.

Whether fast or slow, cheerful or sad, the underlying beat in baroque music is, or should be, the same. It was set by the human pulse. The greater the number of notes between pulsations, the greater the animation, and vice versa. By means of a system too technical to explain briefly the performer established the tempo of each number by determining whether a whole-note, half-note, quarter-note, etc., received one pulse—that is, one heart beat. That determined, the "affection" of the music followed as a matter of course. All baroque music is as stable and dependable as the pulse of mankind, or as monotonous, as you wish. It is not objective, nor is it impersonal. It is universal.

In the area of tone quality and intensity baroque and romantic music also stand at opposite poles. In the latter tone quality is vital. It joins with pulsation in reflecting personal emotion. In baroque music the tone color seldom changes within a number for the same reason that the pulsation does not—because there are no shifting moods in that music. Superficial color values and ephemeral personal emotion have no place in baroque music. Once decided that a violin, flute or other orchestral instrument produced the color appropriate to the emotion of a vocal air, Bach invariably retained the color of his choice throughout the air as obbligato support. That was the way music was composed in his day and he conformed to that tradition throughout most of his life. His chorale preludes for organ underline the dominant emotion of the texts and the organist who changes color defeats Bach's purpose. In the larger forms of the eighteenth century tone color was relatively unimportant. The important things were the tone lines, what they did, where they went, how they moved in relation to one another. The prelude, fantasia, passacaglia and fugue all posed different problems,

but problems that involved tone line and form, and not color.

In regard to tonal intensity, it may be stated unequivocally that only two levels of tone were employed—loud and soft. Transitions from one level to the other always were made abruptly, never via crescendo and diminuendo. In concerted music two groups were pitted against each other—one the orchestral forces, alternating with one or more soloists in loud and soft passages. On organ and harpsichord this alternation of intensities was achieved by changing manuals. Bach never wrote the sign or words "mezzo forte" and not one of his manuscripts contains indications for gradual increase or decrease in intensity. This latter effect was introduced in orchestral music of a later period. All baroque music is terraced, so to speak, and to connect these terraces with ramps of crescendo and diminuendo is contrary to the spirit of that music.

We have tried to explain why the pulsation remains constant in baroque music, why varied tone colors were not employed and why the effects of crescendo and diminuendo were shunned. Understanding these things will not necessarily make one like the music any better, but understanding at least should breed tolerance. We hope that the foregoing explanations will shed enough light on certain allegedly monotonous characteristics of Bach's music to sharpen the focus and give better perspective.

Contemporary organists should accept the task of performing a work by Bach in the same spirit in which a contemporary artist or architect would accept a commission to restore or repair baroque creations in his field. A romantic or modern "touch" in these latter areas would be unthinkable. Of all the fine arts music alone exists in time, and the sincere organist should be awed by his responsibility to re-create the music of Bach rather than thrilled by his opportunity to interpret it. It is nothing but prattle to assert that Bach, performed in steady, uniform pulsation, with no change of color and with no crescendo and diminuendo, is monotonous. Let anyone in doubt take "O Mensch, bewein' dein Sünde gross" (Orgelbüchlein) and accept the score as a blueprint, re-creating the music exactly as notated. Expressiveness, rhythmic variety and nuance are "built-in" features, very carefully planned by Bach, and any interruption of a steady pulsation will distort them. Where breadth is desired, as at cadences, notes of longer value appear. Performed as written, an effect planned and prepared for by Bach in the blueprint is re-created by the artist. Personal emoting at these places, so dear to the hearts of some of our "famous" organists, distorts the rhythm, so carefully planned by Bach. In the great air for contralto, "Erbarm dich," from the "Passion according to St. Matthew," a violin obbligato persists throughout. The number consumes about eight minutes. Would even the most romantic conductor work for variety by having a flute and then an oboe take over here and there? Why do organists work so hard to ruin Bach by changing tone color at every opportunity?

The "if Bach were alive today" argument does not hold water, because, if that situation existed, he would be composing in contemporary style for contemporary instruments. This writer feels sure, also, that he would conscientiously strive to re-create baroque music in the spirit of the age that produced it.

RECITAL SERIES IN DETROIT IS PLAYED BY MAEKELBERGHE

A series of recitals on Fridays at noon is in progress at St. John's Episcopal Church, Detroit, where August Maekelberghe is the organist and choirmaster. The first of these performances was heard Feb. 5 and the recitals will continue through April 9. All the programs are being played by Mr. Maekelberghe. His next recital, March 5, will include music by Angelelli, Yon, Tschaiikowsky, Edmundson and Widor. On March 12 the program will be devoted to Bach, Beethoven, Reger, Milhaud and Franck. The Fifth Symphony of Widor is listed for March 19 and the numbers Mr. Maekelberghe will play March 26 are as follows: Concerto 13, Handel; Siciliana, Bossi; Rondeau, d'Andrieu; Adagio and Allegro from Sonata 2, Mendelssohn; Sketch in D flat, Schumann, and Prelude and Fugue on "B-A-C-H," Liszt.

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Programs of Organ Recitals of the Month

George Faxon, Boston—The opening recital on a Kilgen organ at Immanuel Methodist Church in Waltham, Mass., was played Jan. 10 by Mr. Faxon. The program: Rigaudon, Campra; Aria for the Church, Early Italian; "Allegro Imitazioni," Pescetti; "O Lord, Have Mercy" and "Fugue a la Gigue," Bach; "Deck Thyself, My Soul," Brahms; Sketch in D flat, Schumann; Chorale in A minor, Franck; Scherzo, Tiltcomb; "Chanson," Barnes; "March of the Gnomes," Stoughton; "Divertissement," Vierne; "Ariel," Bonnet; Toccata from Symphony 5, Widor.

Carl Weinrich, Princeton, N. J.—The Ladue Chapel at Ladue, Mo., sponsored Mr. Weinrich in a recital Jan. 10 to commemorate the tenth anniversary of the church. These numbers were played: Toccata and Fugue in F and "How Brightly Shines the Morning Star," Buxtehude; Three Sonatas, Scarlatti; "By the Waters of Babylon," A Mighty Fortress, "Comest Thou Now from Heaven to Earth," and Prelude and Fugue in A minor, Bach; Fantasia on "The Garden Hymn," Shepherd; Three Pieces for Mechanical Clock, Haydn; "Benedictus," Reger; "Outburst of Joy," Messiaen.

The Lindsborg, Kan., Chapter of the A.G.O. sponsored Mr. Weinrich in a recital Jan. 13 at Bethany College. The program was as follows: Toccata and Fugue in F and "How Brightly Shines the Morning Star," Buxtehude; Three Sonatas, Scarlatti; "By the Waters of Babylon," A Mighty Fortress, and "Comest Thou Now from Heaven to Earth," Bach; Prelude and Fugue in A minor, Bach; Fantasia on "The Garden Hymn," Shepherd; Three Pieces for Mechanical Clock, Haydn; "Benedictus," Reger; Third Movement from "Ascension Suite," Messiaen.

James H. Tallis, Rochester, N. Y.—Mr. Tallis, a pupil of Catharine Crozier at the Eastman School of Music, was sponsored by the Elmira, N. Y., Chapter of the A.G.O. in a recital Jan. 12 at the First Baptist Church. His program was as follows: Fugue in E flat major, Bach; Three Chorale Preludes, Brahms; Chorale in A minor, Franck; "Arabesque sur les Flutes," Langlais; "Rhythmic Trumpet," Bingham; Fugue, Honnegger; "Carillon-Sortie," Mulet.

Marjorie Jackson, Hattiesburg, Miss.—Miss Jackson and the Mississippi Southern String Quartet gave a concert Jan. 16 at Mississippi Southern College. Numbers in which Miss Jackson played with the quartet were: Trio-Sonata in D, Corelli; Adagio and Rondo for Glass Harmonica, Mozart; Prelude and Allegro, Piston.

Miss Jackson gave a recital Jan. 24 at Christ Church in Pensacola, Fla. Her numbers were as follows: Trumpet Voluntary, Purcell; "My Heart Is Filled with Longing," Brahms; "Jesus Crucifixus," Edmundson; "Oh God, Thou Faithful God," Karg-Elert; Prelude and Fugue in D major, Bach; "Cantilene Pasquel," Benoit; Scherzetto, Vierne; Toccata on "O Sons and Daughters," Farnam; "The Bells of St. Anne de Beaupre," Russell; Caprice, Edmundson; Concert Variations, Bonnet.

Newton H. Pashley, Oakland, Cal.—Mr. Pashley gave a recital Nov. 8 at the First Presbyterian Church. He was assisted by Ralph Peterson, tenor. Organ numbers were as follows: Allegro Vivace from Symphony 5, Widor; "Von Gott will ich nicht lassen," Buxtehude; "Miniature," Rossi-Karg-Elert; "Fugue a la Gigue," Bach; "Cortege et Litanie," Dupré; "Let My People Go," Negro Spiritual; "Romance sans Paroles," Bonnet; Finale from Symphony 1, Vierne.

Lauren B. Sykes, A.A.G.O., Portland, Ore.—In January and February Mr. Sykes gave recitals at the First Christian Church, Corvallis, Ore.; the First Baptist Church, Hoquiam, Wash.; Trinity Lutheran Church, Hillsboro, Ore.; the Pioneer Methodist Church, Portland, and the Presbyterian Church of Cannon Beach, Ore. Mr. Sykes' program on all these occasions was as follows: Trumpet Tune, Purcell; "Jesus, Joy of Man's Desiring" and "Awake, a Voice Is Calling," Bach; Fugue in D major, Bach; "Serenade to the Madonna," Berlioz; "The Christmas Tree," Liszt; Rhapsodie No. 1, Saint-Saens; Sketch in C. Schumann; "Father Brebeuf's Carol," Van Hulse; "Spring Caprice," Matthews; "Deep River," Negro Spiritual; "Carillon," Vierne.

Edward G. Mead, F.A.G.O., Oxford, Ohio—For a recital Feb. 14 at the Memorial Presbyterian Church Mr. Mead chose: Trumpet Voluntary, Purcell; "Air Tendre," Lully; "In Thee Is Gladness," "O Man, Bewail Thy Grievous Fall" and Fantasia and Fugue in G minor, Bach; Aria from Concerto in D minor, Handel; Toccata in D minor (Dorian), Bach; First Movement from Sonata 6, Mendelssohn; Communion, Tournemire; Prelude on "Sine Nomine," Mead; Allegretto, Parker; Canon from "Storm King Symphony," Dickinson; Finale from Symphony 6, Widor.

Fred Thorpe, Portland, Maine—A recital was played by Mr. Thorpe Jan. 10 at St. Martini; "Clair de Lune" and "Shepherd's

Peter's Church, East Deering. The program was as follows: "Psalm 19," Marcello; "The Fifers," d'Andrieu; "Good News the Angels Bring," Pachelbel; "In dulci Jubilo" (two settings) and "Fugue a la Gigue," Bach; Theme and Variations, Brinkler; "Priere," Borowski; "A Rose Breaks into Bloom," Brahms; "Silent Night" and "Lovely Infant Jesus," Schehl; "Marche Religieuse," Guilmant.

Esther Oelrich, University, Miss.—A faculty recital was played Jan. 17 at the University of Mississippi by Miss Oelrich. Her program: Toccata in E minor, Pachelbel; "Nun komm, der Heiden Heiland" and Prelude and Fugue in D minor (Dorian), Bach; "O Welt, ich muss dich lassen," Brahms; Chorale in E major, Franck; "Outburst of Joy," Messiaen; "Silence Mystique," Edmundson; Toccata from "Suite Gothique," Boellmann.

Robert V. Cloutier, St. Louis, Mo.—On Feb. 7 Mr. Cloutier, Mrs. John P. Meyer, soprano, and three trumpeters presented a vesper hour of music at the Ladue Chapel. The program: Voluntary in C major, Purcell; "Alleluja," Mozart; Suite for a Musical Clock, Handel; Toccata and Fugue in D minor, Bach; "Care Selve," Handel; "Hear Ye, Israel," from "Elijah," Mendelssohn; "Pastel" in F sharp, Karg-Elert; "Prayer," Wolf; Roulade, Bingham; Grand Responsive Chorus, arranged for three trumpets and organ, Gigout.

Jean Harper, Portland, Ore.—Miss Harper, organist at Eighth Church of Christ, Scientist, played the following organ number preceding a lecture at the church Feb. 8: Prelude, Clerambault; Sarabande, Corelli; Chorale Prelude, "Nun bitten wir," Buxtehude; Chorale Prelude, "Our Father Who art in Heaven," Bach; "In Paradisum," Dubois; "Lyric Interlude," Schreiner; "Solace," Demorest; Londonderry Air, Coleman.

Lillian Carpenter, New York City—Miss Carpenter gave a recital Jan. 17 at the Church of Our Saviour, Manhasset, N. Y. She was assisted by Norman Farrow, baritone. Organ numbers were: Allegro from Concerto 2, Vivaldi-Bach; "Wir glauben all an einen Gott, Vater," Bach; Allegretto Glucoso from "Water Music Suite," Handel; "Greensleeves," Purvis; Prelude, Fugue and Variation, Franck; Scherzo from Symphony 2, Vierne; Berceuse and "Carillon," Vierne.

Dr. Heinrich Fleischer, Chicago—In a recital Feb. 16 at the Rockefeller Memorial Chapel, University of Chicago, Dr. Fleischer played: "Magnificat Quinti Toni," Scheidt; Prelude and Fugue in F sharp minor, Buxtehude; Fantasia in D minor, "Through Adam's Fall," Prelude and Fugue in D major, Bach; Chaconne in A minor, David.

Nesta Lloyd Williams, F.A.G.O., Columbia, Mo.—Miss Williams gave a faculty recital Jan. 20 at Stephens College. She played: Concerto in G major, "By the Waters of Babylon" and "Glory to God in the Highest," Bach; Passacaglia and Fugue, Bach; Prelude in F major, Milhaud; "Cortege and Litanie," Dupré; Chorale in B minor, Franck; "Chant Pastoral," Dubois; Andante Sostenuto from "Symphonie Gothique," Widor; "Gargoyles," Edmundson.

Mamie E. Dufford, A.A.G.O., Evansville, Ind.—Mrs. Dufford gave a vesper recital Jan. 17 at the First Presbyterian Church. She was assisted by Raymond H. Ocock, organist of the church, and Barbara A. Fehn, soprano, who performed Weinberger's cantata "The Way to Emmaus." Mrs. Dufford's numbers were: "Sleepers, Wake," "My Soul Doth Magnify the Lord" and Prelude and Fugue in E minor, Bach; "Incantation," Langlais; "Deploration," Roget; Impromptu, Vierne; Andante Cantabile from Symphony 4, Widor.

Ronald M. Huntington, Los Angeles, Cal.—The La Jolla Chapter of the A.G.O. sponsored Mr. Huntington in a recital Jan. 18 at the First Presbyterian Church, San Diego. The program: Toccata in F, Bach; "We Pray Now to the Holy Spirit" and Fugue in C, Buxtehude; "By Reed-grown Waters," Karg-Elert; Fantasy, Boellmann; "A Mosaic," Goldsworthy; "Pageant of Autumn," Sowerby; "Epilogue on a Theme of Frescobaldi," Langlais; Two Chorale Preludes, Dupré.

Reginald W. Martin, Siloam Springs, Ark.—A faculty recital was played by Mr. Martin Jan. 9 at John Brown University. The program: Prelude and Fugue in D major, Bach; Overture, "Ruy Blas," Mendelssohn; Symphony 2, Barnes; Fantasia, Saint-Saens; "Legend," Clokey; "Dance of the Reed Pipes," Tchaikowsky; Pastorale, Milhaud; Concert Overture, Martin; Toccata, Becker.

Gault Parker, Sherbrooke, Que.—Mr. Parker, organist and choirmaster of Plymouth United Church of Canada in Sherbrooke, will give the following recital Saturday afternoon, March 13, in aid of the Canadian Cancer Society, and will be assisted by Miss Anne Watson, soprano of Montreal: Toccata and Fugue in D minor and "Come, Sweet Death," Bach; Gavotte, "Clair de Lune" and "Shepherd's

Pipes," Debussy; Fanfare, Dubois; Trumpet Voluntary, Purcell. Miss Watson's selections will be "O Divine Redeemer," Gounod; "With Verdure Clad," Haydn, and "He Shall Feed His Flock," Handel.

Walter A. Eichinger, F.A.G.O., Seattle, Wash.—The First Presbyterian Church of Yakima, Wash., sponsored Mr. Eichinger in a recital Jan. 27. He played: Sinfonia, "We Thank Thee, God," Bach; Elevation, Couperin; "Ayre and Gavot," Arne; Fantasia and Fugue in G minor, Bach; Concerto 5, Handel; Allegro from Symphony 6, Widor; Prelude on "All through the Night," Edmundson; "Ronde Française," Boellmann; Aria, Peeters; "Thou Art the Rock," Mulet.

H. Winthrop Martin, Syracuse, N. Y.—These organ selections were used at Christmas services in St. Paul's Church, Syracuse, where Mr. Martin is organist and choir-master: "Puer Natus Est," Titcomb; Toccata, Symphony 5, Widor; "Greensleeves," Purvis; "Christmas Eve in the Tyrol," Lang; Cradle Song, Candlyn; "In dulci Jubilo," Dupré; "Sheep May Safely Graze," Bach; "In dulci Jubilo," Karg-Elert.

In January Mr. Martin played these preludes and postludes: Cradle Song, Candlyn; Chaconne, Louis Couperin; "Chant Pastoral," Dubois; "Marche Religieuse," Guilmant; "March of the Magi Kings," Dubois; Prelude on "Hollingsides," Rowley; Improvisation on "Beatitudo," Verrees; Chorale in B minor, Franck; Trumpet Tune, Purcell; Two Liturgical Preludes, Oldroyd; Toccata, Pachelbel.

George Norman Tucker, Kalamazoo, Mich.—At a recital dedicating the Wicks organ in St. Mark's Episcopal Church, Paw Paw, Mich., Mr. Tucker played the following program, assisted by the "Singing Lads" of St. Luke's Chorists, Kalamazoo, where he is organist and choirmaster: Concerto in F major, Handel; Cantilene, Pierne; Four Preludes on Lenten Themes, Scheidt, Böhm, Velekmar and Walther; Sarabande, Bach; Fugue in E flat ("St. Anne"), Bach.

Arthur Croley, Nashville, Tenn.—For his recital Feb. 7 at Fisk University Mr. Croley chose the following: "Grand Jeu" from "Suite on the First Tone," Du Mage; Pavane, "The Earl of Salisbury," Byrd; "Was Gott that das ist wohlgethan," Kellner; Prelude, Fugue and Chaconne, Pachelbel; Scherzo, Op. 2, Durufle; Prelude, "Dialogue," "The Nativity" and "Song of Joy," Langlais; Concerto for organ, strings and harp. In the last number Mr. Croley was assisted by two pianists.

Frederick L. Swann, New York City—Mr. Swann, who is minister of music at the West Center Church, Bronxville, N. Y., and a student at the School of Sacred Music, Union Seminary, gave a recital Feb. 9 at St. Paul's Chapel, Columbia University. His program was as follows: "Agincourt Hymn," Dunstable; "Nun bitten wir den heiligen Geist," Buxtehude; Prelude and Fugue on a Theme of Vittoria, Britten; Symphonic Chorale, "Jesus Still Lead On," Karg-Elert; Prelude and Fugue on "A-L-A-I-N," Durufle.

Robert C. Rup, M. Mus., Higginsville, Mo.—Mr. Rup, who is organist and choirmaster of Grace Methodist Church, played the following Christmas music in a recital Dec. 20: Pastoral Symphony, Handel; "In dulci Jubilo" and "Jesus, Joy of Man's Desiring," Bach; "Lo, How a Rose E'er Blooming," Brahms; "Carillon de Westminster," Vierne; "While Shepherds Watched," Mauro-Cottone; "Nativity Suite," Taylor; Carol Rhapsody, Purvis.

Luther T. Spayde, M. Mus., Fayette, Mo.—Professor Spayde, dean of the Swinney Conservatory of Music, Central College, played his annual faculty recital in the Linn Memorial Methodist Church Sunday afternoon, Jan. 17. The program: Rigaudon, Campra; "Air Tendre," Lully; "The Fifers," d'Andrieu; Prelude and Fugue in D major, Bach; Andante, Stamitz; Gavotte, Wesley; Adagio, Symphony 6, Widor; "Canyon Walls," Clokey; Nazard, "Suite Française," Langlais; "Landscape in the Mist," Karg-Elert; Paraphrase-Carillon ("L'Orgue Mystique," No. 35), Tournemire.

G. Leland Ralph, Sacramento, Cal.—For his recital Feb. 1 at the First Baptist Church Mr. Ralph chose: Presto from Concerto 5 and "Musical Clock Suite," Handel; Toccata in the Dorian Mode, Bach; Chorale in B minor, Franck; Largo, Dvorak; "The Little Bells," Purvis; Andante and Allegro con Fuoco from Sonata 1, Borowski.

Douglas Breitmayer, Detroit, Mich.—Mr. Breitmayer gave a recital Jan. 31 at Grace Church. He was assisted by Ruth Muntis, flutist, and Ethel Tripp, accompanist. Organ numbers were: Trumpet Tune and Air, Purcell; "All Men Living Are but Mortal," Bach; "Praise God, Ye Christians," Buxtehude; Prelude and Fugue in E minor, Bach; Chorale in A minor, Franck; Two Movements from "Carnival Suite," Crandell; "Carillon," Vierne.

William A. Eberl, Milwaukee, Wis.—Mr. Eberl gave a faculty recital Jan. 31 on the

Hammond electronic organ at the Wisconsin College of Music. His program was as follows: "Fugue a la Gigue," Buxtehude; Introduction and Toccata, Walond; "Rejoice, Beloved Christians" and "O Spotless Lamb of God," Bach; Pastorale, Franck; "Matin Provencal," Bonnet; "Carillon de Westminster," Vierne; Ballade, Clokey; "Rhythmic Trumpet," Bingham; "Comes Autumn Time," Sowerby.

William H. Oetting, Pittsburgh—A faculty ensemble recital was given Feb. 28 at the Pittsburgh Musical Institute. Mr. Oetting was assisted by vocalists and instrumentalists. Numbers in which the organ was played were as follows: Trio-Sonata, Op. 1, No. 1, Corelli-Biggs; "Sheep May Safely Graze," Bach-Biggs; Pastorale from Sonata 4, Vivaldi; "Ach Herr, Lass' deine lieben Engelchen," Tunder-Seiffert; "If Thou but Suffer God to Guide Thee" and "Adagio du Concert," Bach-Witkowski; Adagio and Rondo, Mozart-Biggs; "Exaltation," Dickinson.

Shirley Watanabe, Honolulu, Hawaii—Miss Watanabe was heard in a recital Feb. 2 in Atherton Memorial Chapel. She played: Chaconne, Couperin; Musette, d'Andrieu; Variations on "My Young Life Hath an End," Sweetlinc; Fugue and Chorale, Honnegger; "If Thou but Suffer God to Guide Thee" and "Fugue a la Gigue," Bach; "The Celestial Banquet," Messiaen; "Suite Breve," Langlais.

Dr. Charles Peaker, Toronto, Ont.—St. Paul's Episcopal Church and the Akron, Ohio, Chapter of the A.G.O. sponsored Dr. Peaker in a recital Feb. 2. The program: Sonata 1, Mendelssohn; "Ecce Jam Noctis," Scherzo and "Andernach," Willan; Andante and Un Poco Allegro from Trio-Sonata 4, Bach; Aria, Peeters; Toccata, Reger; "Rococo," Palmgren; "Tuba Tune," Lang; Larghetto, Mozart; Trumpet Sonata, Purcell.

Dr. Peaker was assisted by Phillip MacGregor, bass-baritone, in a recital Jan. 31 at the First Methodist Church in Cleveland, Ohio. Organ numbers were as follows: Trumpet Sonata, Purcell; Italian Dance, Rossi; Musette, Rameau; "The Maypole," Jeremiah Clark; Minuet, Handel; "Fugue a la Gigue," Bach; Two Movements from Sonata 4, Bach; "Ein feste Burg," Karg-Elert; Concerto in E flat, Felton.

A recital was played by Dr. Peaker Feb. 5 at Christ Church, Devonshire, Bermuda, where a Willis organ was installed in 1952. The program was as follows: Sonata 1, Mendelssohn; Fugue on "B-A-C-H" and Canon in B minor, Schumann; Two Settings of "Our Father Which Art in Heaven," Bach; Italian Dance, Rossi; Musette, Rameau; "The Maypole," Clarke; Minuet, Handel; "Fugue a la Gigue," Bach; "Naiades," Vierne; Andante and Un Poco Allegro from Sonata 4, Bach; "Differencias," de Cabezón.

Maurice John Forshaw, Oakland, Cal.—The organ at Holy Trinity Episcopal Church in Menlo Park, Cal., was opened Jan. 15 with a recital by Mr. Forshaw. This interesting instrument, built by Felix Schoenstein in 1881 and rebuilt by John Swinford in 1953, was described in the January issue of THE DIAPASON. Mr. Forshaw's program was as follows: Fugue in F and "Nun komm, der Heiden Heiland," Bach; "L'Annonciation," Langlais; Prelude 4, Milhaud; Rondo from Sonata 3, Bach; Prelude, Fugue and Variation, Franck; Andante from Sonata 4, Bach; Allegro-Vivace from Symphony 1, Vierne; "Les Mage" from "La Nativite du Seigneur," Messiaen; "Recit de Nazard" and "Prelude sur les Grands Jeux," Langlais.

Royal A. Brown, F.A.G.O., San Diego, Cal.—For his recital on St. Valentine's day at the Spreckels organ pavilion Mr. Brown chose: Chorale in E major, Franck; "Jesus Christ, My Sure Defense" and "Beside Thy Cradle Here I Stand," Bach; Andante and Menuetto, Schubert; Waltzes, Op. 388, Strauss; "Triumphal March," Halvorsen.

Mildred L. Hendrix, Durham, N. C.—For her recital Feb. 7 at the Duke University Chapel Mrs. Hendrix chose the following: Chaconne in E minor, Buxtehude; Three Chorale Preludes, Brahms; Fantasia in G, Bach; Two Movements from Concerto in D minor, Vivaldi; "We All Believe in One True God, Father," Bach; "Litanies," Alain.

Frederick Boothroyd, Mus. D., A.R.C.O., Colorado Springs, Colo.—Mr. Boothroyd was assisted by a soprano and a violinist at his recital in Grace Church Jan. 21. Organ numbers were: Sonata No. 9, in B minor, Rheinberger; "Echo" and Prelude and Fugue in A minor, Bach; Pastorale, Bingham; "Chanson du Chasseur" and "Petites Litanies de Jesus," Grovez; Coronation March, Walton.

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"THE BEATITUDES," a cantata by Camil Van Hulse, will be sung by the Juniata College Choir on a tour of thirty cities in the northeastern states. The choir of twenty-six voices, with orchestral accompaniment, is directed in "The Beatitudes" by Donald S. Johnson, professor of music at Juniata College, Huntingdon, Pa. The tour began Jan. 21 and will end about March 21.

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CHICAGO, MARCH 1, 1954

Other Side of the Picture

Offsetting some of the doleful opinions heard on the status of church music, such as the results of a nationwide questionnaire published in the August, 1953, issue of THE DIAPASON, it is encouraging to take a look at the other side of the picture. A good opportunity to do this has been brought to our attention by Dr. Deane Edwards, president of the Hymn Society of America, who in a letter late in January enclosed a report of the panel discussion held at the annual meeting of that society in New York last May. This panel was arranged and led by Dr. Hugh Porter, F.A.G.O., director of the School of Sacred Music of Union Theological Seminary, and its members were such leaders among church musicians as Paul Allwardt of Gustavus Adolphus College, St. Peter, Minn.; George Brandon of New York, Paul Jones of the University of Wisconsin; Robert B. Lee of the Madison Avenue Presbyterian Church in New York and G. William Richards, A.A.G.O., of the Church of Jesus Christ of Latter-Day Saints, also in New York. The discussion covered the last twenty-five years in American church music and is summarized in the sixth of a series of eight paragraphs, which reads as follows:

"Sacred music is on the march. It refuses to accept a static position and seeks to have the music of the church keep pace with the ongoing needs of the day. Hymns and organ and choir music acceptable twenty-five years ago no longer serve satisfactorily in the worship of the church. The thought and interests of the church move on and church music is moving with it. This is a sign of vitality which is most significant."

In the course of the discussion the following elements of progress were noted:

1. The remarkable development during this twenty-five year period of institutions for training in sacred music. When the Union Seminary School of Sacred Music was begun in 1928 the only other school of comparable rank was the Westminster Choir College, which was two years old. Otherwise training in sacred music was sporadic and limited to a few places over the country. Now schools of sacred music in one form or another dot the nation. In addition to this, numerous summer schools, institutes and conferences have been established.

2. A natural result of this development and other influences is a rising level of

quality in sacred music. Standards have been improved and have been more in keeping with generally accredited standards in the music field.

3. Church music has become more worshipful. The "concert" idea of church music still remains a problem; but the distinct tendency is toward music which will contribute to the worship of the people rather than to their entertainment.

4. The status of the church musician has improved immeasurably during the twenty-five years. The full-time director of music or "minister of music" in the local parish now has a recognized position and is to be found in churches of many denominations over the country. In most cases these full-time directors are properly provided with the means to develop a program which affects the whole life of the local church.

5. The development of multiple choirs is widespread. This gives to young and old a definite responsibility in the worship of the church and provides a training in choral music and hymnody which is far-reaching in its influence.

These conclusions reached by a group of men of undoubted eminence in the field of ecclesiastical music should hearten any who might have become depressed over the situation as pictured in the report to which reference has been made.

There is no attempt to adopt an attitude of extreme optimism; we all know that much is still left to be desired; but there is also no desire not to recognize the progress that has been made. In spite of this progress many problems remain. These were brought out as the discussion proceeded. One problem which drew considerable attention was the need for trained musicians in small churches which cannot afford to pay for professional leadership. Mention was made of various types of conferences which are aimed to assist volunteer organists, pianists and choir leaders. A kindred problem is the need for a better repertory for small choirs and organists of limited capacity. Another problem is the continued use of trivial and inappropriate selections for voluntaries. A further problem is the lack of comprehension of musical matters on the part of architects, ministers and church officials. The tendency of some composers of sacred music to yield to popular and financial pressure and thus lower the quality of their work was cited as a current problem.

FESTIVAL OF CONTEMPORARY MUSIC AT OBERLIN IN MARCH

The Oberlin College Conservatory of Music, Oberlin, Ohio, announces its fourth annual festival of contemporary music, to be held at the conservatory March 11 to 14. The festival this year will consist of five programs. David Robertson, conservatory director, will conduct the Oberlin Orchestra in the opening concert, March 11, in Finney Chapel. The program will include music for Shakespeare's "Romeo and Juliet," by David Diamond. March 12 Herbert Elwell, music critic of the *Cleveland Plain Dealer* and teacher of composition at Oberlin until last year, will lecture on "The Music of Bela Bartok," with illustrations, in Warner Concert Hall. Friday and Saturday evenings the famous Juilliard Quartet will play the complete cycle of Bartok's six string quartets. The concluding concert, Sunday afternoon, will be devoted to chamber and choral music. John Frazer, Oberlin professor of cello, and Mr. Matos will present the first performance anywhere of Walter Aschaffenburg's Sonata for violoncello and piano. In addition, Wilbur Price and Nevelyn Knisley, pianists of the faculty, will play Vincent Perichetti's Concerto for piano, four hands, commissioned for the 1952 Pittsburgh international music festival.

Fenner Douglass, organist of the Oberlin Conservatory, will play Quincy Porter's Canon and Fugue and Three Chorale Preludes by Roger Sessions. Paul Collins, faculty violist, and Mr. Price will perform a Sonata for viola and piano by Joseph Wood. The last half of the final concert will be presented by the Oberlin College choir, conducted by Robert Fountain.

Comments of Yesteryear

[Reprinted from THE DIAPASON of March, 1944—ten years ago.]

Silent Organs in a Musical Nation.

The report of a survey of state and municipal financial support of musical activities, just issued by the National Music Council, contains many interesting facts. It also serves to remind us that in this country there are a number of large municipal organs that have been permitted to lie idle. These constitute a heavy aggregate investment from which no dividends are received. Without referring to records there come to mind the splendid instruments for which municipalities paid in the last thirty years, but which are no longer put to use as they should be. Such sadly neglected musical assets are possessed by Cleveland, San Francisco, Atlanta, Atlantic City, Minneapolis, St. Paul, Memphis, Chattanooga, Springfield, Mass., Portland, Ore., and Denver. Yet the National Music Council found that Cleveland in 1943 appropriated \$16,000 for municipal music, Memphis, \$4,000, Minneapolis, \$9,700 and St. Paul, \$4,000.

In San Diego, until the navy took over most of Balboa Park, with all its buildings and equipment, for the duration, the city maintained the famous outdoor Spreckels organ in Balboa Park and provided an organist for four weekly free recitals. The cost of these organ recitals was approximately \$4,678 per year, divided as follows: Caretaker for organ, \$1,488; organ tuner, part time, \$990; organist, part time, \$2,200. [These recitals have been resumed since the war.]

Of the cities making contributions to music, Long Beach, Cal., heads the list, with \$90,170 appropriated during the current fiscal year. The sum is spent largely for the support of the Long Beach Municipal Band, which has been in existence for many years. In former years appropriations for music in Long Beach exceeded \$100,000.

Most of the various municipal appropriations go for band concerts and other recreational activities in the parks. Nine cities—Baltimore, Buffalo, Detroit, Houston, Indianapolis, Richmond, Salt Lake City, San Diego and San Francisco—reported specific amounts contributed to symphony orchestras, aggregating \$168,875. *** It seems strange that in so many instances no advantage should be taken of facilities and equipment at hand with which so much could be done to promote appreciation of music. If we cannot go back to the period in which world-famous recitalists were holding positions as municipal organists, would it not be possible to follow the example set in Portland, Maine, where the recitals at the City Hall Auditorium have been continued through the contribution made by the city's organists?

Why these municipal organs are silent might also be the subject of a study by local chapters of the A.G.O. No doubt the depression, which was the first blow, was a dominating factor. And the radio, a boon in so many ways, but a blight to music in many other respects, was another factor. But it would be enlightening to ascertain to what extent the organists themselves are to blame because of their failure to adjust themselves to the public's tastes in the way in which other musical artists have done it. It should be possible to do this without compromising our artistic integrity.

KRAFT OPENS MÖLLER ORGAN AT CHURCH IN ANNISTON, ALA.

A three-manual Möller organ was dedicated Jan. 31 at the Parker Memorial Baptist Church, Anniston, Ala., with Griff Perry, Jr., at the console for the service of dedication and an opening recital in the afternoon by Edwin Arthur Kraft, F.A.G.O. The instrument was described in the March, 1953, issue of THE DIAPASON. The program of Mr. Kraft's recital was as follows: "We Gather Together," Zwart; "Chant sans Paroles," Faure; Cantilena, McKinley; "Now Thank We All Our God," Whitford; Intermezzo, Barie; Pastorale, Foote; Scherzo, Dethier; "The Night of the Star," Elmore; "Veni Creator Spiritus," Van Hulse; Cantabile, Franck; Prelude in B minor, Bach; Minuet, K. P. E. Bach; Fugue in D major, Guilman; Largo, Veracini; "The Little Bells" and Toccata on "Il Babilone," Purvis.

Looking Back into the Past

Forty years ago the following news was recorded in the issue of March 1, 1914—

It was announced that a four-manual organ of 114 ranks was to be built for the Panama-Pacific Exposition at San Francisco by the Austin Organ Company.

A list of the largest twenty-two organs in the world, each having more than 100 speaking stops, had been compiled and copyrighted by William H. Shuey and was published exclusively in THE DIAPASON. The list was headed by the organ in Century Hall at Breslau, built by Walcker in 1913, having 187 stops and 15,133 pipes. The largest organ in the United States was that in Wanamaker's store at Philadelphia, which then had 140 stops and 10,059 pipes. The latter instrument was afterward greatly enlarged.

The new Hutchings organ in the Collegiate Church of St. Nicholas in New York was used for three noteworthy recitals in February. The performers were Frederick Schlieder, Clarence Dickinson and Frederick Maxson.

Twenty-five years ago, according to the issue of March 1, 1929—

Pierre S. du Pont awarded to the Aeolian Company the contract to build an organ of 145 sets of pipes for his conservatories near Wilmington, Del. Firmin Swinnen was then as now private organist to Mr. du Pont.

A four-manual organ was completed by Casavant Freres in the Church of the Blessed Sacrament in Hollywood, Cal., and Richard Keys Biggs was at the console for the dedication Feb. 7.

Receivers were appointed in February for the Welte-Mignon Corporation, which at the time was a prominent manufacturer of organs.

M. P. Möller completed the installation of a large four-manual organ in St. Rose of Lima Catholic Church at Carbondale, Pa.

In a leader editorial THE DIAPASON advocated the amalgamation of the American Guild of Organists and the National Association of Organists, thus launching a movement which a few years later led to a union of these two national organizations.

Ten years ago the following news was recorded in the issue of March 1, 1944—

Elden O. Shulenberger, for many years prominent in the organ building industry, died at Hagerstown, Md., Feb. 18. Mr. Shulenberger had been on the staff of M. P. Möller, Inc., for approximately forty years and during most of that time was secretary and sales manager of the company. He was 67 years old.

Dr. Harvey Grace, the eminent English organist and writer on organ subjects, died in London Feb. 16. He was best known to many Americans as editor of *The Musical Times*, a post he had held since 1918, and for his arrangements of much music for the organ. Dr. Grace was organist of Chichester Cathedral from 1931 to 1937.

Drs. Clarence and Helen Dickinson presented one of the most distinctive and stimulating services of many seasons as the feature of the February Guild night in New York City. The program, heard in the Brick Presbyterian Church Feb. 17, filled the church to overflowing in spite of the inclement weather.

Blanche N. Davis, dean of the Rhode Island Chapter of the American Guild of Organists and for twenty-five years organist and choir director at Pembroke College, died suddenly Jan. 11. She was 66 years old.

LOUIS HUYBRECHTS TO PLAY LENTEN SERIES IN BUFFALO

A series of Lenten recitals is to be played by Louis H. Huybrechts at St. Louis Church, Buffalo, N. Y., on Tuesday evenings. The first of these will be a program of music by Buxtehude and Handel March 9. Mendelssohn and Brahms compositions will be played March 16 and French composers will be featured March 23. Other programs are scheduled as follows: American composers, March 30; Belgian composers, April 6, and music by Bach, April 13.

The Catholic Choirmasters' Guild of Buffalo sponsored Mr. Huybrechts in a recital Feb. 11 on the new Schlicker organ in St. Benedict's Church.

Craighead Scores In Second New York Recital Appearance

By SETH BINGHAM

David Craighead, who had been heard in New York only once before, in 1945, amply justified all advance reports in a magnificent recital at the Central Presbyterian Church Jan. 25. Now, at 30, this young virtuoso takes his rightful place among the elect. Everything in his playing reflects the consummate artist with an innate musical sense and a sure grasp of style. "Stupendous!", "out of this world!", "he has everything!" came from his organist-listeners, some of them among the nation's best.

In the matter of taste the choice and arrangement of his program could well serve as a model. The opening Sinfonia from Bach's Cantata No. 146, seldom if ever played in New York, revealed the great cantor in a many-sided orchestral mood, enhanced by the performer's expert use of the swell-box. The just-right tempi of the master's Vivace from the Second Trio-Sonata and clean, transparent execution of the triple-counterpoint episodes in the tremendous Toccata in F were eloquent details in Mr. Craighead's overall conception of these works. With the romantic, quasi-impressionistic Pastorale by Roger-Ducasse a new interpreter took over: the poet in David Craighead was given free rein. For this music is nature poetry by a sensitive French "romantic", tender and civilized; the poetry of well-kept lawns, graveled paths and intimate leafy bowers. Even the premonitory lightning flashes are harmonious; the thunderstorm itself, all too soon over, is merely exhilarating, with no hint of impending danger. The artist conveyed all this with apparently effortless ease through a *tour-de-force* of split-second registration, without recourse to a single theatrical gesture.

In Mr. Craighead's realistic and witty rendering Rameau's "Hen" squawked, gossiped, cackled and all but laid an

egg to the audience's manifest delight. The same composer's "Roll-Call of the Birds" found a modern echo in the bird-motive and trills of Messiaen's "Serene Alleluias," etched with beautiful clarity and change of pace. The final number, also from Messiaen's "Ascension" Suite, was his "Outburst of Joy," all fireworks and bravura. Here the player must have dispelled any lingering doubts as to his technical supremacy.

This reviewer overheard a most apt summing-up by a lady sitting nearby who is a keen musician. Said she: "After a few measures of Mr. Craighead's playing you settle back, relax and yield yourself with entire confidence to the full enjoyment of the music." What higher praise could one ask?

The music-loving public is indebted to Dr. Hugh Giles for making it possible to hear our leading American recitalists from time to time. An early return engagement of David Craighead will be eagerly awaited.

SMALL ORGAN OF UNUSUAL DESIGN FOR HAMDEN, CONN.

The organ recently completed by the Welte-Whalon Organ Company of Newport, R. I., for the Spring Glen Church in Hamden, Conn., is an instrument of unusual tonal design, planned for small churches where space and funds are limited. Constructed for the most part of rebuilt materials, this "straight" organ has been placed in a relatively open position, with pipework voiced on light wind. The specification is as follows:

GREAT.

Rohrflöte, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Mixture (3-4 rks.), 232 pipes.

SWELL.

Quintadena, 8 ft., 61 pipes.
Gedeckt, 4 ft., 61 pipes.
Spitzflöte, 2 ft., 61 pipes.
Larigot, 1½ ft., 61 pipes.
Tremolo.

PEDAL.

Bourdon, 16 ft., 30 pipes.
Flute, 8 ft., 12 pipes.
Flute, 4 ft., 12 pipes.

Upon This Rock

An Oratorio Based Upon Episodes in the Life of St. Peter



By
Harry Robert Wilson

Oratorio in Four Parts:

- I. THE CHALLENGE
- II. THE CALL
- III. THE DENIAL
- IV. HIS MINISTRY
Day of Pentecost
Healing of the Lame Man
Release from Prison

When Dr. Wilson was traveling in Italy a few years ago, he was impressed by the fact that on a great number of churches he found the inscription "Upon this Rock I will build my Church." As his thoughts thus turned to St. Peter, he realized that his life had never been treated to any full extent in an oratorio. The present work is based entirely on sections from the Bible dealing with St. Peter.

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BIGGS PLAYS, SPEAKS TO GROUP IN EVANSTON

EVENT AT NORTHWESTERN

Program at the Church Music Institute Includes Lectures by Barrett Spach, Austin Lovelace and Thomas Matthews.

One of the valuable contributions to church music in the Chicago area is the annual midwinter conference held at the Northwestern University School of Music. Every year an outstanding authority in the field of organ or choral work takes part in this conference. This year the visiting recitalist and lecturer was E. Power Biggs, who gave a recital in Lutkin Hall Feb. 15 and lectured to those attending the conference Feb. 16. Other events included a lecture by Barrett Spach, organist of the Fourth Presbyterian Church, Chicago, and faculty member at Northwestern University, on "Church Music in America Since 1900"; a lecture by Austin C. Lovelace, minister of music at the First Methodist Church, Evanston, on "Steps toward Good Vocal Habits for Church Choirs," and a lecture-demonstration by Thomas Matthews, organist and choirmaster of St. Luke's Episcopal Church, Evanston, and faculty member at Northwestern, on "Problems in Service Playing." In all of these presentations there was sound, practical, musicianly advice for the organist and choir director.

Mr. Biggs' recital drew a number of people other than those registered at the conference. He played the following program to an enthusiastic and responsive audience, which called him back to the console several times: Concerto in A minor, Vivaldi-Bach; "A Lesson," Selby; Adagio and Rondo for Glass Harmonica, Mozart; Three Noels with Variations, d'Aquin; Fantasia and Fugue in G minor, Bach; Sonata 2, Hindemith; Chorale Prelude, "Behold, a Rose Breaks into Bloom," Brahms; Variations on a Noel, Dupré.

Mr. Biggs' lecture the next morning was of unusual interest, for he proved that he could talk with the same vitality, understanding and enthusiasm with which he plays. His subject was: "Responsibilities and Opportunities of Church Musicians through the Medium of the Organ and Its Literature." Mr. Biggs began by stating that he is always tempted to entitle any lecture he gives on church music either "Box of Whistles with the Devil Inside" (an appellation once given to the first organ in America) or "The Battleground of the Church" (referring to the choir loft).

An organist, said Mr. Biggs, should not slink around as if he had something of which to be ashamed; he should "puff out." He has the greatest musical heritage of any instrumentalist. They knew how to make organ pipes 2,000 years ago and a popular form of entertainment was to throw a few Christians to the lions, then have Nero play his organ for the people. Mr. Biggs explained that Nero's favorite instrument rather than the violin was actually the hydraulus, an early type of organ in which wind pressure was maintained by water. He then quipped that had Nero been playing the hydraulus instead of the fiddle when Rome burned he could have put out the fire and changed the whole course of history.

In the fifteenth, sixteenth and seventeenth centuries the organ was considered the instrument of grandeur; hence the great toccatas written for it. The orchestra was not developed at that time and the harpsichord was limited because it had no sostenuto. Mr. Biggs then went on to relate that the organ had been held in esteem by composers on down through Brahms, who before he died decided to write eleven chorale preludes, "perhaps thinking they would be a good passport to heaven."

Mr. Biggs spoke of the noble character of the instrument and the fine literature that is being written for it in America.

MRS. EDNA CURRIE



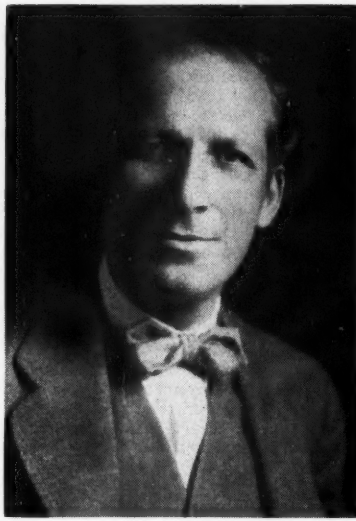
EDNA CURRIE HAS BEEN appointed organist-director of Trinity Episcopal Church in Easton, Pa. She will have charge of the choir of men and boys. Mrs. Currie received her master's degree in sacred music from Union Theological Seminary in New York. Before going to Easton she was organist-director of the Hollis Presbyterian Church, New York, and in charge of the choral and theory work at the Bayside High School on Long Island. Mrs. Currie is also a pianist and composer, having given recitals in and around Easton. Several of her choral compositions have been published.

"Organ music can never be trivial," he said; "the organ does not lend itself to salon music. Organ music is necessarily a little aloof. Good contrapuntal music may not be grasped at the first hearing, just as a good book or a good play isn't."

Mr. Biggs believes that the organist has a great musical responsibility because of the millions of people who attend church every week. Besides advocating music of a high standard, well performed, Mr. Biggs' principal admonition was to discourage the use of the organ as a "filler" in church services. He went so far as to propose that if a minister requests an organist to improvise some meaningless music after a prayer while people are coming in, the organist should suggest to the minister that he mumble a few words instead.

The rest of Mr. Biggs' lecture was devoted mostly to emphasizing the importance of practice. He had some definite suggestions along this line, including his belief that piano practice is of great value to the organist.

DR. A. W. BINDER



PERFORM NEW WORK TO MARK

A. W. BINDER'S ANNIVERSARY

The premier performance of Dr. A. W. Binder's "Sabbath for Israel," a Sabbath Eve musical liturgy, Dec. 4 at the Stephen Wise Free Synagogue in New York City marked the thirtieth anniversary of Dr. Binder as musical director and choir-master of the synagogue. The composer directed the performance and John Huston was at the organ. Addresses of tribute to Dr. Binder were made by Dr. Hugh Porter, Ira Frank, president of the synagogue, and Rabbi Edward E. Klein.

"Sabbath for Israel" was begun in Israel in the spring of 1952 and completed at Lake Placid, N. Y., the summer of the same year. The composer's stated purpose was to express a twofold dream: the ancient musical tradition of the synagogue unified with the new Israeli musical idiom now in the process of development.

Dr. Binder was born Jan. 13, 1895, in New York City and received his undergraduate training at Columbia University. He studied counterpoint with Daniel Gregory Mason, composition with Cornelius Rybner and piano with Albert Ross Parsons and James Friskin. Dr. Binder has been director of music at the Ninety-second Street Young Men's Hebrew Association and Young Women's Hebrew Association since 1918, conductor of the "Y" Choral Society since 1918 and director of the "Y" School of Music since 1919. He joined the faculty of the Jewish Institute of Religion in 1922 and was made a professor in 1937. He has been a visiting professor at the School of Jewish Sacred Music since 1948.

A public debut was made by Dr. Binder at Town Hall in 1929 with a concert of his own compositions. The Central Conference of American Rabbis appointed him music editor of the third edition of the "Union Hymnal" in 1929, and at the time of world war 2 he was made editor of the Jewish section of the "Army and Navy Hymnal." In 1925 Dr. Binder did research on liturgical music in Palestine. He was recipient of the Mosenthal Fellowship at Columbia University in 1917 and was awarded the honorary degree of doctor of music by the New York College of Music in 1922.

Dr. Binder married Priscilla Dreyer in 1937. They have two children, Leah and Hadassah, both of whom are accomplished in music.

GEORGE GANSZ'S composition for organ, "Ardennes Fanfare," received its first performance Feb. 21 when it was played by E. Power Biggs on his Sunday morning broadcast. Mr. Gansz is organist of Lehigh University in Bethlehem, Pa. A biographical sketch and picture of Mr. Gansz appeared in the July, 1953, issue of THE DIAPASON.

gloria meyer

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**JULIAN WILLIAMS HEARD IN
RECITALS ON REBUILT ORGAN**

The rebuilt organ at St. Stephen's Episcopal Church, Sewickley, Pa., is being dedicated in a series of six recitals by the organist, Julian Williams. The instrument was originally a three-manual Austin, described in the December, 1914, issue of THE DIAPASON. Changes and additions were made in 1937 and in 1949 a new console was installed. In the last year the entire instrument has been rebuilt, with a great organ designed along baroque lines, and the chancel of the church has been remodeled and re-furnished.

At each of the six recitals one division of the organ is being dedicated, and the programs include a request piece by each donor. The first recital was Feb. 14 and Mr. Williams played the following numbers: Passacaglia and Fugue, Bach; Aria, Bull; Pastorale, Early French; Suite in F, Corelli; "The Bells of Berghall Church," Sibelius; Prelude and Fugue on "B-A-C-H," Liszt. Other recitals were played by Mr. Williams Feb. 21 and 28. The remaining programs are scheduled for March 7, 14 and 21.

DR. FRANCIS S. MOORE, organist of the First Methodist Church of Oak Park, Ill., and dean of the Illinois Chapter of the A.G.O., has resigned from the faculty of the Cosmopolitan School of Music in Chicago, where he taught organ for the last four years.

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Chorale Improvisations of Karg-Elert Suitable Church Service Music

By ALLAN BACON

[Continued from last month.]

No. 40—"O that I Had a Thousand Tongues." Harvey Grace, in his article in the *London Musical Times*, quoted above, makes special mention of this number, as one of the most distinctive and "exquisite" in the entire set. But caution, friends! This is deep, profound music. Don't expect to read it through once and understand it, let alone enjoy it. As my great teacher Galloway once remarked, at a lesson (I think it was the mystic "Priere" by Franck that I was playing), "This sort of thing comes only through much fasting and prayer." Grace comments not only on Karg-Elert's use of a 4-ft. pedal for the chorale melody but also on the "complexity of the accompanying manual texture." The tempo indications, 64 sixteenths to the minute, seem about right; the thirty-second notes should move along quietly, with unruffled calm, brooding, contemplative. I would use soft strings throughout. The choice of a solo stop for your pedal may give you trouble. A harsh reed or heavy string would be, of course, out of the picture. Try a violé d'amour, or quiet English horn, or a mellow French horn. And considering the words of the text, at the close, what could be a more nearly perfect ending than the Dresden Amen?

No. 41—"O Break Loose All Chains." This seems the time to ask the reader to turn back to No. 1, at the opening of our discussion, for an apt comparison. The two pieces are, indeed, strikingly similar in many ways. The composer even calls, again, for pedal *ben legato*, and again, as before, we must insist upon a *nonlegato*. Note the opening sixteenths in the RH and compare them with the first few notes of the chorale melody (that clever man!). And here, as in No. 1, we must select a composite tone for our accompanimental background which will *wear well*, as it will be heard throughout the piece. For the chorale trumpet will be all right provided it is *soft*—otherwise use oboe or clarinet. But alternate it with some other stop, of course—French horn, or a good string, etc. And again, as in No. 1, the tempo indications are too fast. The sixteenths here should move about the same as thirty-seconds in the other piece. And if you wish to change your pedal to *legato* for the *al-largando* at the close, all right by me.

No. 42—"O Eternity, Thou Thunder-word." I confess I can't get anything out of this. Can you?

No. 43—"O God, Thou Good God." Nothing spectacular here. No clever imitation or other signs of erudition. Just good, solid music, easy to play, simple registration, and suitable for any season of the year.

No. 44—"How Brightly Shines the Morning Star." A lovely setting of the familiar tune. For the LH accompaniment try a quiet gemshorn, with possibly 4-ft. coupler, or soft 8-ft. and 4-ft. flutes will do. An oboe solo (or soft trumpet) should sound fine. On the second page is a chance for 8-ft. and 4-ft. strings. At bottom of the page RH may take a flute solo (possibly 4-ft., with tremolo) and ditto next measure. Then go back to your oboe. The piece can be extended easily and naturally by repeating from bottom of page 34, using chimes this time instead of a flute for those two measures. Use the 4-ft. flute for the last two lines, instead of oboe, if you like (on the repetition only, of course). A very lovely and satisfying number, and a fitting climax to Book IV.

Book V, No. 45—"Out of Deep Need I Call to Thee." Bach's several settings of this tune show his fondness for it. Very fine music here, poignant and deeply felt. The registration indications can be followed exactly, provided your organ possesses stops with the right balance. Tempo indications seem about right. By all means play the first line of your chorale melody on the chimes before beginning the piece. Then if your clarinet is not too loud it will sound lovely in that opening phrase in the RH. The chorale in the LH can be on the vox humana, if it is delicate and beautiful—maybe with 4-ft. coupler. Do not use too heavy a flute in the RH in line 2. Select one with a pure, liquid tone. The chord passages, where both hands play the chorale in diminution, should be on a delicate gemshorn or flute celeste. Beginning with the middle of the next to the last line, sec-

ond page, let the flute scales float up, quietly, with great restraint and holding back constantly. The close should convey the impression of lingering, reluctance to part, nostalgia, etc. . . . And by all means play those last notes in the LH on the chimes—an octave higher, of course. Just because Karg-Elert did not have chimes on his organ is no reason why we should not use them at appropriate times. If I were compelled to select for preservation only ten pieces out of the entire Op. 65 (and destroy the rest), this would be one of the ten.

No. 46—"Christ, Thou Lamb of God." A very interesting essay in what purports to be a pre-Bach style of writing. Karg-Elert probably was endeavoring merely to get the general flavor and character of the illustrious Pachelbel, and no doubt had his tongue in his cheek when he introduced two perfectly good, luscious French sixths into the text. And, since he calls for pedal almost throughout, one wonders why he wrote only on two staves. The melody on which the piece is based is obviously not the one Bach uses to these same words in the Liturgical Year.

No. 47—"A Mighty Fortress Is Our God." With this tremendous text before him, what a pity Karg-Elert did not give us something that would be a stimulus and inspiration to religious worship. Many years ago when I was getting acquainted with the Op. 65 I spent a lot of time and effort working up this piece of bombast for a recital—and after it was all over I found myself asking why I had done it. If we compare it with the number to follow—also built around a grandiose theme—well, there just isn't any comparison. They seem to have been written by two different men.

No. 48—"Jerusalem, Thou High-Tower'd City." Utilizing the modern "étude-toccata" style, the composer has achieved here not only one of his greatest works but one of the greatest pieces in all organ literature from the standpoint of effectiveness, power, brilliancy, inspiration and sheer drama. The composition fairly bristles with difficulties, which seem to melt away and become fairly negotiable after a little judicious "wood-shedding." And how rewarding! At the very beginning we find our hero up to his old tricks—starting out with a RH accompanimental figure based upon the first four notes of the chorale! This sixteenth-note figure, by the way, should be played with a crisp *nonlegato* throughout and the piece may be worked up to whatever tempo you care to negotiate—the faster the better! The words of the text suggest that Karg-Elert decided to give us a preview, as it were, of the joys and the wonders and the marvels of the Celestial City. We pass through the pearly gates and walk the golden streets—one wondrous sight after another dazzles our eyes—the saints with their halos—the choir singing, in their white robes—and there, sitting among them, or perchance directing their singing, is the great Bach himself—if you don't believe it, look on the third score of page 17—the excitement grows—becomes almost frenzied—joyous Alleluias arise, swelled by uncounted myriads of voices—suddenly the vision begins to fade—the Hosannas are dying away—fainter and fainter, the sounds recede—gently—so gently—the pearly gates close, and we hear a faint echo of the angelic host within, "Jerusalem, Thou High-Tower'd City." Karg-Elert read, and believed, every word in the Book of Revelation, and wrote his music accordingly. That last line of music—I have spent hours trying to achieve the "out-of-this-world" effect that I sought, but have never succeeded. I wish you luck!

No. 49—"My Jesus I Will Not Leave." A quiet, easy-going little fuguetta that flows along placidly and reassuringly. Do not try any fancy registration. Use quiet, *mp* organ tone throughout. Pedals can be slightly assertive at their *marcando* entrance; otherwise they should balance the manual. The hands should obviously play on the same manual.

No. 50—"O God, Thou Good God." An entirely different setting to the same words as No. 43, discussed earlier. Canonic imitation is here set aside in favor of restful harmonies and lovely antiphonal effects. It would be entirely in order to play through the first two lines of the chorale melody on the chimes, before you begin the piece, and an A flat on the chimes, introduced judiciously at the close, can increase the effect of peace and repose. Very lovely music, in my opinion.

No. 51—"Deck Thyself, O Dear Soul," Substitute "adorn", if you like. This number resembles the preceding in many re-

spects. In both of them the hands stay on the same manual, and both should be played with free use of the expression pedal, and with deep feeling.

No. 52—"Should It Sometimes Appear." The direction *con brio* does not seem to be in keeping with the character of the music in this number. In my opinion the piece gains in effectiveness at a slower tempo—100 eighth-notes to the minute, or even slower. If played too fast the sixteenths sound fussy and restless—also the frequent double notes in the RH make a rapid tempo difficult to negotiate smoothly and neatly. Note the 16-ft. in the LH, also the 8-ft. or 4-ft. pedal solo. Select a registration that you like (good "organ tone") and keep it throughout.

No. 53—"Punish Me Not in Thy Wrath." "Rebuke" may be substituted, if you prefer. Here we have our friend the trio with us again—another exquisite one. And as before, we insist the pedals should be detached. Also, the tempo given is too fast—60, or at the most 70, is a better speed for the eighth-notes. Select the loveliest delicate solo stop in your organ for the RH—a stop so beautiful one *never* could get tired of listening to it—and then work out an 8-ft. and 4-ft. combination for your LH that will be a perfect foil for the RH. It can be done! There are some very interesting examples of imitation tucked away in here but you will have to hunt for them. And if you agree with me that the double pedal notes at the end (very similar to the ending of No. 1) sound muddy, then play them with your LH. In my opinion, this is very fine music.

No. 54—"Be Glad, My Soul." Composers do funny things, at times. Why, for example, did Karg-Elert elect to use grace notes for the accompanimental background for this piece (the only piece in the entire set in which he does this) and ordinary full-sized notes for the chorale? And not only that, but the grace notes do not "match" the normal-sized notes. Look at your text and you'll see what I mean. But one has no trouble deciding what the composer desires and how the number is to be played. The piece is not difficult, and for once we have no fault to find with either tempo marks or other indications as to interpretation. "Quiet, restless stops," he says. Good! "*Sempre ben legato*." Excellent! (By the way, can anyone give us an explanation of why Karg-Elert occasionally gives us two different spellings of the very ordinary Italian word "legato"? Yes, I know; both are permissible—but when I wrote my master's thesis—back in pre-glacial days—the chairman of my committee took me to task because I spelled Stravinsky sometimes with a "v" and sometimes with a "w". Both were right, my chairman admitted, but I had to decide which way I was going to spell it and then stick to it!) However, all quibbling aside, this number is very accept-

able, from the standpoint of both content and length, for a service prelude.

No. 55—"Who Knows How Near My End May Be." And here, again, why does the composer give us a piece with a continuous thirty-second-note figure throughout and at the same time tell us to play "adagissimo"? The metronome marks, however, seem to be about right, as the RH figures must flow along quietly and with perfect confidence—no matter how near the end may be, the Christian's faith is serene and unruffled. What about playing those pedal notes *nonlegato*? Try it, and note how, in some mysterious way, it seems easier to follow those quietly-moving harmonies in the RH—also it helps attract attention to the LH melody. Don't play that first page on too soft or delicate a combination, for it should be repeated *meno forte*. This piece undoubtedly reveals Karg-Elert in one of his most rapid and mystical trances. The words of the text held him spellbound and he was saying his prayers, prepared for the end. Can we organists use this piece as a means of preparing our listeners to meet their God?

[To be continued.]

FOUR ORGANISTS ARE HEARD AT ST. PAUL'S CHAPEL IN N.Y.C.

Four New York organists gave recitals at St. Paul's Chapel, Columbia University, in the last two weeks of January. David Ballantine, M.S., organist of First Church of Christ, Scientist, was heard Jan. 19 and F. Mark Siebert of the Columbia University music faculty played Jan. 21. Herbert Burtis, assistant organist and choirmaster of St. Paul's Chapel, played the following program Jan. 26: Prelude and Fugue in E minor, "Herr Gott, nun schleuss den Himmel auf" and "Mit Fried und Freud fahr ich dahin." Bach; "Ave Maria, Ave Maris Stella" and "Mors et Resurrectio." Langlais. For his recital Jan. 26 Searle Wright, F.A.G.O., organist and choirmaster of the chapel, chose works by Widor, Franck, Milhaud and Reger.

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Hymn of Glory (Easter Postlude)	M. Bossi	1.00
Allegretto (Fantasia in C major)	C. Franck	..80
Prelude (Holy Week—Good Friday)	V. D'Indy	..80
Toccata in B minor (Easter Postlude)	C. Tournemire	1.00
Pastorale (Holy Week—Good Friday)	G. Pierne	..80
Prelude—Toccata (Easter Prelude)	H. Busser	..80
Festival March (Easter Postlude)	P. Hillemecher	..80
Meditation (Holy Week—Good Friday)	E. Gigout	..80
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Reviews of New Records

By JAMES S. DENDY, MUS. B.

Thirty years ago anyone who was devoted to the music of the organ to such an extent that he wished to have it in his home could not enjoy this luxury without a sizable fortune with which to purchase one of the mechanically reproducing instruments which were found in the mansions of the wealthy at that time. Today any person who can afford good record reproducing equipment, which costs about 1/100th of the price of the old residence organs, may listen to the greatest organists of the world playing the finest instruments. And one hears the music reproduced with a fidelity which even ten years ago was considered impossible.

In the last month THE DIAPASON has received recordings which range from the playing of a musical interpretation of "the afternoon of a toad" on a large instrument in Los Angeles to a scholarly interpretation of Samuel Scheidt's writing by a faculty member of the Ivy League. But, before turning to the music recorded for sheer enjoyment we shall discuss an important record just issued primarily for the purpose of teaching people about "The King of Instruments," which is precisely the title of the LP record made by the Aeolian-Skinner Organ Company and available from them. In order that the professional listener may not be biased or distracted, the names of the performers are not published. The instruments heard are those at the Cathedral of St. John the Divine, New York City; Symphony Hall, Boston; the Cathedral Church of St. Paul, Boston, and the First Presbyterian Church of Kilgore, Tex. The record is interspersed with explanations made by G. Donald Harrison. On side 1 there is an exposition of principal, flute and string stops. Side 2 is devoted to reeds, mutations and mixtures. Care has been exercised in endeavoring to capture the various tones of the organ in as realistic a manner as possible, and the engineers have succeeded in achieving faithful reproduction in most instances. Along with the passages played as tonal examples are bits of well-interpreted organ literature.

Some of Mr. Harrison's discussion, especially regarding the combining of various pitches, should be of great value to students wishing to acquire a foundation in the principles of registration. The examples of different types of flute tone are of special interest, and it seems that it is in this particular category that the record offers the most accurate reproduction of delicate differences among closely related sounds. As we often have noted on other organ recordings, the strings don't sound very "stringy." In fact, some might argue that they don't sound like strings at all, though what the ear captures is pleasing. The chorus reeds are impressive and brilliant, especially the "state trumpet" at St. John's Cathedral. And the solo reed colors come through with a lifelike warmth. As one would expect, Mr. Harrison's discussion of mutations and mixtures is lucid and informative, with examples which aptly illustrate the use and value of these important components. We would venture to say that anyone wishing to establish a collection of organ recordings should list this record as one of his first purchases.

If one wishes to make an organ tour by proxy he may take the next southbound train from Boston and, after refreshments in the club car and a perusal of the morning *Monitor* and such other Eastern *belles lettres* as are available at the Back Bay Station, alight among the inhabitants of that town noted for its lately lamented trolleys, its pizza pie and its Yale men. In Battell Chapel he will hear Luther Noss, university organist, warming his fingers with sparkling passages from the "Tabulatura Nova" of Scheidt on the Holtkamp instrument. The recording by means of which one takes this excursion is No. LP-3, issued by Overtone Records in New Haven. There is valuable information about this pre-Bach genius on the jacket, and the record contains the following of his writings: Twelve Variations on "Warum betrübst du dich, mein Herz"; Six Versets on "Da Jesus an dem Kreuze Stund"; "Magnificat Noni Toni"; "Modus Ludendi Pleno Organo Pedaliter" ("A Method of Playing the full organ with pedal"); Variations on "Est-ce Mars?" The first thing one notices is the striking transparency of the tone of the in-

strument, contrasted with full, rich passages which one might not expect either from Scheidt or from an instrument containing so many delicate and—allow us the use of the word just this once—"lovely" chamber-music-like combinations of tone. In the Magnificat a group of cantors sings alternate verses, as was intended originally. The "Method of Playing the Full Organ" might be considered something about which many of our contemporary players hardly need to learn any more. However, as is explained on the jacket, "organo pleno" doesn't mean quite what the modern student often thinks. This piece probably was intended as a postlude. The "Est-ce Mars?" variations are really our favorite of all the music on the disk. Mr. Noss uses only the manual divisions of the small apse organ for these, which probably were intended to be played at home.

St. Peter's Catholic Church, which recently completed a new edifice in the heart of the Chicago Loop, has issued a 45 r.p.m. record of William H. Barnes playing the three-manual Reuter organ there, which he designed. In Campra's Rigaudon one hears dignified music played with a steady hand, and there is an impressive fullness of sound, especially considering the fact that the instrument is not large. The record is unusually successful in capturing the lower pitches. Dr. Barnes then displays the solo stops and softer combinations in Yon's "Gesu Bambino" and continues with the Andante from Franck's Fantaisie in C. The latter number illustrates the flexibility of the instrument (and the organist!) in interpreting romantic music. To add something in a contemporary vein, the closing number is Titcomb's "Cibavit Eos." The fact that this playing is of a pleasing nature was shown by the reaction of a music-loving 3-year old girl, who claims this record as her own and wants to hear it played every night while she has dinner.

At last the celebrated old Boston Music Hall organ at Methuen, Mass., about which all of us have read so much, has been captured on a disk—Columbia ML-4820—and captured with a degree of fidelity higher than anything we have heard before. E. Power Biggs, who is the artist, writes that the Columbia engineers literally spent weeks perfecting the equipment to make this record, and we can easily believe it. If you have good reproducing equipment it can be turned to full volume without the slightest distortion of sound. You will receive the illusion that you are in Methuen Memorial Hall. The rendition and reproduction of the Sonata on the Ninety-fourth Psalm are as phenomenal as Reubke's monumental music. Here we have romanticism at its best in both the organ and in the musical literature. The recording is faithful to the highest and lowest extremities of the huge color palette employed. The interpretation is masterly.

The next selection, Liszt's Fantasia and Fugue on "B-A-C-H", is a happy choice, because it now has been learned that Liszt himself was consulted about the building of this organ. The grandeur of this work is exposed in a new light on the kind of instrument Liszt had in mind when he wrote it. Mr. Biggs closes his program with the Gloria and Credo from the same composer's "Messe für die Orgel zum Gottesdienstlichen Gebrauch beim Lesen der Stillen Messe."

Turntable Recordings of Hollywood is responsible for a 78 r.p.m. microgroove disk (HF-2) of Clarence Mader playing the 1928 Ernest M. Skinner organ in Immanuel Presbyterian Church, Los Angeles. After a short narration and a demonstration of the piccolo, the bombarde and full organ, Mr. Mader offers a brilliant reading of Van Hulse's Toccata. One admires the sound of the swell chorus reeds, in which this builder took great pride. On the other side is Schumann's Sketch in C—registered with a good "color sense" and competently played—and Mr. Mader's own composition, "The Afternoon of a Toad." This is what one might call "novelty music." It obviously isn't meant to be substantial, and yet there is nothing trite about it. The composer is speaking cleverly, with his tongue in his cheek.

HAROLD HEEREMANS, organist and choirmaster of the First Unitarian Church in Brooklyn, N. Y., was heard at the church chapel Jan. 10 in a program of three Beethoven Sonatas for violin and piano. Irving F. Ritter was at the piano.

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THREE-MANUAL IS ORDERED

St. Louis Firm Will Build Instrument to be Installed in First Congregational Edifice When It Is Completed.

The First Congregational Church of Muskegon, Mich., has placed an order for a three-manual organ with the Kilgen Organ Company. The church, now under construction, will be one of the largest in that locality. It is to be colonial in design.

The organ was designed by John Wheeler, the organist, in collaboration with Eugene R. Kilgen and Scott Wheeler, Michigan representative of the Kilgen Company. The instrument will be placed in three tone chambers adjoining the chancel.

Completion of the church and installation of the organ are planned for the latter part of 1954. The specifications of the organ are as follows:

GREAT ORGAN. (Enclosed)

Gemshorn, 16 ft., 61 pipes.
Open Diapason, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 12 pipes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Chimes, 21 tubes.

SWELL ORGAN.

Geigen Diapason, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 pipes.
Sallcional, 8 ft., 73 pipes.
Viol Celeste, 8 ft., 61 pipes.
Octave Geigen, 4 ft., 73 pipes.
Flute a Cheminee, 4 ft., 12 pipes.
Nasard, 2 1/2 ft., 61 notes.
Flautino, 2 ft., 61 notes.
Scharf, 4 ranks, 244 pipes.
Fagotto, 16 ft., 32 notes.
Trumpet, 8 ft., 73 pipes.
Fagotto, 8 ft., 12 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.

CHOIR ORGAN.

Dulciana, 16 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft. (Ext. 16-ft. Dulciana) 12 pipes.
Unda Maris, 8 ft., 61 pipes.
Zart Flöte, 4 ft., 73 pipes.
Dulciana, 4 ft. (Ext. 8-ft. Dulciana) 12 pipes.
Rohr Nasard, 2 1/2 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Harmonic Tuba, 8 ft., 73 pipes.
Krummhorn, 8 ft., 73 pipes.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gemshorn, 16 ft., 32 notes.
Dulciana, 16 ft., 32 notes.
Quint, 10 1/2 ft., 7 pipes.
Choralbass, 8 ft., 32 pipes.
Octave, 8 ft., 5 pipes.
Bass Flute, 8 ft., 12 pipes.
Gemshorn, 8 ft., 32 notes.
Choral Prestant, 4 ft., 12 pipes.
Block Flöte, 4 ft., 12 pipes.
Doublette, 2 ft., 12 pipes.
Trombone, 16 ft., 12 pipes.
Fagotto, 16 ft., 32 notes.
Tuba, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.

NOTABLE WORKS SCHEDULED

AT HOLY TRINITY, BUFFALO

The spring series of musical performances at Holy Trinity Lutheran Church, Buffalo, where Sigmund Kvamme is director of music, began Feb. 14 with a recital by Hans Vigeland, organist of the Westminster Church in that city. The next event will be a recital by Catharine Crozier, sponsored by the Buffalo Chapter of the A.G.O. The Gettysburg College choir will be heard March 31 and the

LAWRENCE SEARS



LAWRENCE SEARS, MUS. B., is presenting a series of six organ recitals at St. Patrick's Roman Catholic Church, Washington, D. C. Appearing with Mr. Sears are the assistant organists, Mildred Cloney and Judith Lins. The programs include compositions of Bach, Tournemire, Langlais, Bonnal, Soler and Torres. An American program was played Feb. 21, listing works of Robert Shone, William Graves and Joseph McGrath. The series is played on consecutive Sunday evenings, at 7 p.m., beginning Jan. 24.

Washington Cathedral presented Mr. Sears in a recital Sunday, Feb. 7, at 5 p.m. The program included the Bach Concerto in G major, "O Mensch, bewein' dein Sünde Gross"; Partita, "O Gott, du frommer Gott" and a complete performance of Bonnal's "Symphonie d'Après Media Vita". Well-known as an interpreter of this work, Mr. Sears has presented virtually all of the complete performances in this country.

Mr. Sears was appointed to St. Patrick's in December, 1949. Prior to this he was the musical director of the Marine Chapel, Quantico, Va. A graduate of the Catholic University in Washington, he majored in organ and voice. His major professor in organ at the university was Conrad Bernier. Mr. Sears was also a New York pupil of Ernest White.

Mr. Sears resides in Arlington with his wife, the former Doris Jackson, and his young son, Paul.

Lenten portion of Handel's "Messiah" is to be sung under Mr. Kvamme's direction on Good Friday. Several choral groups will unite to present Franck's "The Beatitudes" May 2. Other works to be performed on dates to be announced are as follows: "From Depths of Woe I Call on Thee," Bach; Festival Te Deum, Britten; "These Things Shall Be," Ireland; "In the Beginning," Copland.

WORKS OF JOSEPH W. CLOKEY

MAKE CALIFORNIA PROGRAM

On Feb. 23 the Pomona Valley Musicians' Club presented Joseph W. Clokey in a program of "premieres" of his compositions. The program was given at the Mennonite Church of Upland, Cal. Dorothy Woolsey, contralto, of Pasadena, was guest soloist. Club members participating were Winifred Norton, flutist; Stanton Selby, clarinetist; George Dennis, violist; Winifred Simpson, violinist, and Wilhelmina Kent, cellist. The program was as follows: Three Chorale Preludes, organ; Four Sacred Songs, contralto; "Six for Six", suite for six players; "Holiday Cruise", song cycle; Trio in A (for organ, violin and cello.)

THREE ORGANISTS APPEAR AT TRINITY CHURCH, NEW YORK

At Trinity Church in New York City, where noonday recitals for business people from the Wall Street district have been offered for many years, there were fifteen organ programs in February. These were played by George Mead, the organist; Robert Arnold, assistant organist, and Clifford Clark, organist of St. Luke's Chapel, Trinity Parish. One of Mr. Mead's programs, Feb. 17, was as follows: "Cortege" and "Lied," Vierne; "The Swan," Saint-Saens; "Water Music," Handel; Toccata from Symphony 1, Barnes.

Mr. Arnold played these numbers Feb. 25: Largo, Handel; "What God Does Is Well Done," Chaix; "Now Pray We to the Holy Spirit," Buxtehude; Bourree in B minor, Bach; Scotch Carol, Guilman; Credo and Gloria from Organ Mass, Liszt. This program was played by Mr. Clark Feb. 16: Siciliano, Bach; "The Cuckoo," d'Aquin; Prelude on "Rockingham," Perry; "Pastorale Antiqua," Edmundson; Variations on an Old Flemish Song," Peeters.

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March 27—St. John Passion (uncut) with
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March 28—Piano soli, improvisations,
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TWENTY-TWO STUDENTS AND faculty members of the Bridgewater College Guild Student Group of Bridgewater Va., visited the plant of M. P. Möller, Inc., in Hagerstown, Md., Nov. 13, to study the mechanics of pipe organ production and installation. On a guided tour the members were shown how the different parts of an organ are manufactured and how the parts are assembled to make the completed organ. Following the tour of the Möller plant the members observed the installation of a ten-rank Reuter organ in the new Church of the Brethren on College Street, Bridgewater. All organ recitals at Bridgewater are played on the Cole Hall Möller organ pictured above. Three senior recitals were presented last semester.

RECITALS BY WHITE, LINZEL

AT ST. MARY THE VIRGIN, N.Y.C.

Three recitals were heard in February at the Church of St. Mary the Virgin in New York City. Edward Linzel played

the first half of Bach's "Orgelbüchlein" and de Maleingreau's "Symphonie Noel" Feb. 8. For his program Feb. 15 Ernest White chose compositions by Bach, Brahms and Karg-Elert. Mr. Linzel appeared again Feb. 22 in a recital which included the last half of the "Orgelbüchlein" and Tournemire's "Nativitas."

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IN MERIDIAN, MISS., CHURCH

Two Divisions Are Added to Reuter Instrument for New First Baptist Edifice—Mrs. Valerye Bosarge Is the Organist.

A rebuilt and enlarged four-manual organ has been installed in the new edifice of the First Baptist Church, Meridian, Miss., by F. E. Norwood & Sons of Pensacola, Fla. The old church contained a three-manual Reuter organ to which the Norwood firm added solo and echo divisions and a number of new ranks of pipes. The new console, chests and pipes were made by the Reuter Organ Company and the old reeds were voiced at the Reuter factory. F. E. Norwood & Sons did the installation work and the final voicing. The resources of the instrument are as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Grave Mixture, 2 ranks, 122 pipes.
Tuba, 8 ft., 73 pipes.
Chimes, 25 notes.
Tremolo.

SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Violina, 4 ft., 73 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe Clarion, 4 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.

Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Block Flöte, 2 ft., 61 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Cromorne, 8 ft., 73 pipes.
Harp (prepared for).
Tremolo.

SOLO ORGAN.

'Cello, 8 ft., 73 pipes.
'Cello Celeste, 8 ft., 61 pipes.
Hohl Flöte, 4 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Bombarde, 8 ft., 73 pipes.
Tremolo.

ECHO ORGAN.

Rohr Flöte, 8 ft., 73 pipes.
Viol Aetheria, 8 ft., 73 pipes.
Vox Angelica, 8 ft., 73 pipes.
Chimney Flute, 4 ft., 61 notes.
Vox Humana, 8 ft., 73 pipes.
Chimes, 20 notes.
Tremolo.

PEDAL ORGAN.

Resultant Bass, 32 ft., 32 notes.
Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Flute, 8 ft., 12 pipes.
'Cello, 8 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Choral Bass, 4 ft., 12 pipes.
Twelfth, 5 1/2 ft., 32 notes.
Trombone (prepared for), 16 ft., 32 pipes.
Tuba (prepared for), 8 ft., 12 pipes.
Clarion (prepared for), 4 ft., 12 pipes.

The organist of the First Baptist Church is Mrs. Valerye Bosarge. Mrs. Bosarge attended the Kroeger School of Music in St. Louis and the American Conservatory in Chicago, where she studied with Dr. Frank Van Dusen. She also was a pupil of R. Cochrane Penick at the Mississippi State College for Women and spent a summer studying with Arthur Howes at the Organ Institute.

THE MUSIC EDUCATORS' national conference will hold its biennial convention and festival in Chicago March 26 to 31, with headquarters at the Conrad Hilton Hotel. Among features of the convention will be workshops and demonstrations, sessions with distinguished speakers, discussion groups, concerts by musical organizations from different parts of the country and exhibits of materials, instruments and equipment.

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GREAT ORGAN.
(Enclosed)
Open Diapason, 8 ft., 73 pipes.
Hohlflöte, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Rohrflöte, 4 ft., 73 pipes.
Octave Quint, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Chimes (prepared for).

SWELL ORGAN.
Geigen Principal, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Viola da Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Tremulant.
Chimes (prepared for).

CHOIR ORGAN.
Rohrflöte, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Koppelflöte, 4 ft., 73 pipes.
Rohrnazard, 2 1/2 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tremulant.
Chimes (prepared for).

PEDAL ORGAN.
Contra Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Rohrgedeckt, 16 ft., 12 pipes.
Quint, 10 1/2 ft., 32 notes.
Cello, 8 ft., 12 pipes.
Stopped Flute, 8 ft., 12 pipes.
Choral Bass, 4 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Tromba, 8 ft., 12 pipes.

ANTIPHONAL ORGAN.
Diapason, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Spitzflöte, 8 ft., 73 pipes.
Spitzflöte Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Rauschquint, 2 ranks, 122 pipes.
Trompette, 8 ft., 73 pipes.
Oboe Clarion, 4 ft., 73 pipes.
Bourdon, 16 ft., 32 pipes.
Tremulant.

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New Organ Music Reviewed

Eunice Lea Kettering, the Ohio composer, has written a Passacaglia in G minor which is one of the new publications of the Elkan-Vogel Company. This piece admirably captures the baroque concept of the passacaglia form but expresses it in a modern idiom. Miss Kettering's workmanship is careful. The piece is quite "playable" and feels good under the fingers, even the first time one reads it through. As passacaglias go, it is not long.

Two new compositions of William France, both published by BMI Canada, Ltd., have come to our attention. These are: Oboe Tune and Gavotte, and Second Suite for Organ. The Oboe Tune and Gavotte is a pair of really attractive short numbers. There is a certain charm about Mr. France's writing. He likes to give his music a modal sound and feeling. The Suite, which is brief, contains these movements: "Elegiac Prelude," Minuet, "Plaintive Air" and Finale. We do not find this suite as ingratiating as the Oboe Tune and Gavotte, but it incorporates nice melodies, especially the "Plaintive Air." We do not understand why the composer registers this relatively simple music for a large four-manual organ, calling for voices which seldom appear in modern stoplists. Many of the people who play this may never have heard of a stentorphone.

William Wehmeyer's Three Hymn-Tune Preludes should be of special interest to the church organist. Here one finds dignified expositions of "Sine Nomine," "Magdalen" and "Yigdal." They all profit by an organ with a full sound, but we believe they will be successful on a small instrument. They are of medium difficulty and length.

Camil Van Hulse's Seven Preludes on Hymns for Lent and Seven Preludes on Hymns for Holy Week (Concordia) are meditations on tunes traditionally associated with the pre-Easter season. One thing which makes these useful is the fact that they are short and one can either use them as "fillers" or combine

three or four of them as a full-length prelude. Mr. Van Hulse has a distinctive style of writing. The tunes he treats are: (Lent) "O Welt, sieh hier," "So gehst du nun," "O Traurigkeit," "Gottlob, es geht, nunmehr zu Ende," "Wem in Leidestagen," "Herzliebster Jesu" and "Horsley"; (Holy Week) "St. Cross," "Septem Verba," "Da Jesus an dem Kreuze," "Wir danken dir," "Windsor," "Jesu Kreuz, Leiden und Pein" and "Gethsemane." Some of these take interesting musical forms, such as canon, trio and canonetta. Not to be outdone by Concordia, Carl Fischer also has issued a volume of Meditations on Well-Known Hymn-Tunes by Van Hulse. Those included in this collection are "Evan," "Holly," "Sardis," "St. Andrew," "Sefton," "Beatitudo," "Mendon," "Hanover," "Elm," "St. Luke" and "Greenwood."

Several new editions of older numbers have appeared. Novello publishes Frederick Ouseley's Two Preludes for Organ, edited by Watkins Shaw. John Cook has edited and arranged Purcell's Chaconne from "King Arthur" for the same publisher. Concordia issues the Six Variations on "Da Jesus an dem Kreuze stund" by Scheidt, edited by Walter E. Buszin. Western Music Company, Ltd., has republished Healey Willan's Prelude and Fugue in B minor. H. Alexander Matthews has transcribed John Tasker Howard's Meditation and it is issued by Elkan-Vogel.

J. S. D.

Eight Preludes on Old Southern Hymns, by Gardner Read; published by the H. W. Gray Company.

This book of organ music contains much of interest. The individual numbers will serve as service music, or they can be done in sequence or in a selected series as a concert suite. In the foreword the composer explains: "These Preludes are based on authentic old hymn-tunes found in the 1902 edition of 'The Sacred Harp,' a collection of white spirituals and Southern hymns, first published around 1850. According to the then prevailing custom the melody was always assigned to the tenor voice, the other parts serving as

support or embellishment. The hymn-tunes are essentially modal, with the lowered seventh of the scale the characteristic feature. The original notation for the 'Sacred Harp' employed square, triangular and diamond-shaped notes as well as the conventional round notes. In these settings (Eight Preludes), the composer tried to preserve the quaintness and somewhat primitive quality of the original hymn-tunes, which are given in full before each prelude. The treatment throughout is that of the simplest chorale prelude, with the melody always predominant."

Nothing much is necessary to elaborate on the statement of the composer except to make clear that he has done a splendid job. The music is interesting and vital, creative workmanship is of high order and the total result is intriguing.

W. L.

FREDERICK SCHREIBER WINS

AWARD FOR CHORAL NUMBER

Frederick C. Schreiber, organist of the East Sixty-eighth Street Reformed Church in New York, has received the third annual award of \$100 from the Mendelssohn Glee Club of New York City for an original composition for male voices. Mr. Schreiber's number is entitled "Why Art Thou So Full of Heaviness?" and the text is from Psalm 42. Mr. Schreiber has composed extensively and in 1945 his anthem "Praise the Lord, O My Soul" won the A.G.O. contest.

The Mendelssohn Glee Club has announced the fourth annual original composition contest. Rules and entry blanks may be obtained by writing: The Mendelssohn Glee Club, 154 West Eighteenth Street, New York 11, N. Y.

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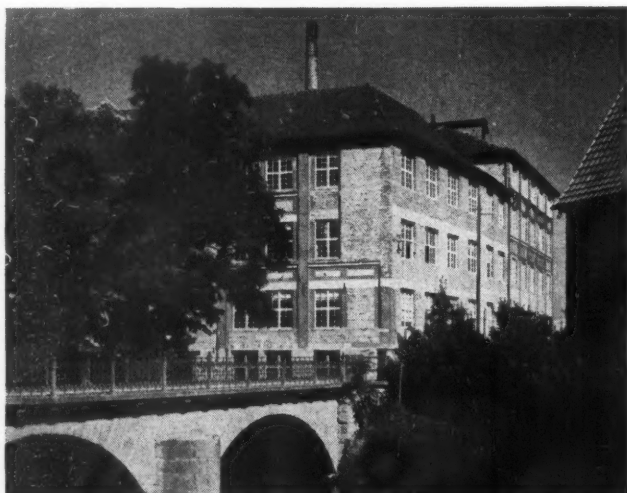
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Letters to the Editor

Praises Karg-Elert Articles.

Guilford, Conn., Jan. 18, 1954.—Dear Mr. Gruenstein:

I have been very much interested in Mr. Allan Bacon's articles on Sigfrid Karg-Elert's compositions for the organ and the composer's stand—as a musician—that have appeared in late issues of THE DIAPASON. I have been playing Karg-Elert's organ music for over forty years and am thoroughly in sympathy with Mr. Bacon's estimate of his works. It is very true that some of the above composer's music was written down without much inspiration behind it (which is true of the great masters), but much of it was truly inspired, especially that having a religious source, such as his chorale improvisations.

I think players of his music should take note of what Mr. Bacon has to say in reference to tempos. Surely some of the metronomic indications are not what they should be.

Outside Karg-Elert's church music what could be nicer tonal pictures than the three pieces with the French titles—"Harmonies du Soir", "Clair de Lune" and "Le Nuit". And then there is the beautiful "Legend of the Mountain" and companion pieces. I remember hearing Lynnwood Farnam play the "Legend" on a fine large organ, rich with colorful stops, and under his artistic approach it was truly something to remember.

To diverge: Music of this type wouldn't "come off" on some of the screaming contemporary organ installations we have been afflicted with. But that is another story.

This is a good opportunity to express my gratitude to you for the way in which you have given us the doings of the organ world through the columns of THE DIAPASON. All through the years it has been consistently interesting and covered a broad field. We wonder how we could have gotten along without it. And how have you done it?

Sincerely yours,
LEON P. BECKWITH.

Reply by Bruce Prince-Joseph.

New York N. Y., Feb. 3.—Dear Mr. Gruenstein:

I have no desire to rekindle the minor conflagration which began with my "Open Letter" that was printed in the September issue of THE DIAPASON. Nevertheless, it is impossible for me to allow Mr. Pigott's letter, appearing in the issue of Feb. 1, to go unanswered. The purpose of my original letter was neither to fan the flames of intolerance nor was it to be biased; it was solely to awaken in the American organist the desire to go back and re-examine the facts.

In answer to Mr. Pigott's paragraph on the English, let me say that England never possessed a real classic school of the organ, principally because they never had any first-rate composers who wrote for the instrument after Purcell. Why should there have been such a long lapse of time between the latter and Elgar? Don't tell me that they just stopped composing for two hundred years. The organ in the Isles was always a stepchild and substitute for the orchestra. If not, then pray tell, why the necessity for three 8-ft. diapasons on one manual when one would be sufficient? When are people ever going to stop thinking of the organ in terms of the orchestra? Mr. Pigott is then comparing organs of an accompanimental sort with Dutch and Danish instruments designed for solo purposes. It is common fact that the organ was seldom used to accompany a choir on the continent. Certainly in monody it is not necessary. Did you ever hear of a Bach cantata for choir and organ alone, or was it scored for choir, orchestra and continuo? For further information I would be happy to send him a copy of an address entitled "The Dilemma of the English Organ," by Cecil Clutton, presented before the general meeting of the Organ Club in London on the 17th of January, 1953.

Concerning the section on Cavaille-Coll, I shall quote directly the last paragraph, page 55 of the booklet entitled "L'Orgue" by Norbert Dufourcq and published by the University Presses of France. Mr. Dufourcq is professor of the history of music at the Conservatoire Nationale de Musique in Paris and unquestionably France's leading musicologist. The paragraph, which I have translated, reads as follows: "Then appeared Aristide Cavaille-Coll (1811-1899). He carries a tradition. His father, his uncle and his great-grand uncle practiced the profession (organ building). Of Spanish origin, he worked in his youth in Spain; he knew well the principles of classical construction. Called to take part with his father in the open competition called by the French government in 1834 for the reconstruction of the organ in the Abbey of St. Denis, he submits the estimate and for the next six years supervises the work. The organ is inaugurated in 1841. The first of a series which was to total almost five hundred erected as much in France as in Belgium, in Holland and in England, the builder having decided early in life to make a voyage to foreign countries (notably Germany) in order to acquaint himself with the methods of his colleagues and to profit from their discoveries. Guided by the masters (Lemmens, Widor) which made them in the organ field

the representatives and defenders of a new type of symphonic music, Cavaille-Coll gave birth to the romantic organ and his career was to continue for almost three-quarters of a century."

Mr. Dufourcq goes on to say that Cavaille-Coll changed the mechanics of the organ, raised the wind pressures, nicked the pipes, replaced the tracker chests and in general altered the profile of the former classic instrument. On page 56 the following appears: "The plein-jeux and mutations disappeared from instruments of two and three keyboards. The nazard, tierce, larigot, cymbales and fouritures had had their day." Later this is found: "The organ had lost its essential characteristics." And so on, *ad infinitum*, but you shall not be burdened.

In answer to my so-called assumptions: No. 1.—Not only do I believe the best organ music but the best music, with few exceptions, to be polyphonic. To No. 2.—The only good instruments capable of reproducing faithfully the composer's intention are the pre-romantic instruments found in Denmark, Holland, France, Germany and Spain. For the new trend in neoclassical design don't go to Germany, but to Denmark or Holland. To the next—not only do I believe that taste has degenerated in the organ world but equally in all the creative arts. And in closing may I reiterate that the classic French trompette and our trumpet are as different as day from night; the classic vox humana was a joy to hear and certainly not akin to the modern vox any more than the English horn is a horn or of English ancestry.

The facts are all that interest us, Mr. Pigott, not intolerance.

Sincerely yours,
BRUCE PRINCE-JOSEPH,
Organist, harpsichordist,
faculty Hunter College
New York City.

Mr. Bacon's Articles Praised.

Wellsville, N. Y., Feb. 5, 1954.—Dear Mr. Gruenstein:

I would like to commend Mr. Allan Bacon for his fine articles on the chorale preludes of Karg-Elert. I have enjoyed reading the current series and am glad to find somebody who enjoys these works so much that he is willing to take the time to write about them. He is to be congratulated. I have loved the music of Karg-Elert for years and think he is one of the greatest composers for organ of all time. Certainly no other organ composer since Bach has given us such a wealth of music for both church and recital. He has given us music to satisfy the best of the recitalists and yet much of his music can be played by the volunteer church organist who has little time for practice. If circumstances were such that I would be limited to only one other composer besides Bach the choice would certainly be Karg-Elert, either from the standpoint of listening or the enjoyment of playing.

Very truly yours,
FRED M. LEIPER.

TRUMPET PORTATIVE MADE FOR KALAMAZOO FESTIVAL

A trumpet portative will be used for the first time at the eighth annual Bach festival to be held in Kalamazoo, Mich., March 26, 27 and 28.

A trumpet portative is a small portable organ, equipped with thirty-two trumpet pipes, extending from middle C upwards, with keyboard, windchest, motor and blower, all housed in a self-contained unit. As far as is known, this is the first such instrument to be built in this country. A number are in use in Europe, but these are operated by foot treadles.

The portative solves a problem in the performance of Bach's music, where the orchestration calls for "three trumpets in D"—high-sounding trumpets which are now obsolete. They provided, however, an indispensable part in the orchestral ensemble, which is difficult to perform on the modern trumpet. Various substitute devices have been tried in the past, but none of them proved satisfactory. The trumpet portative offers a practical and musical solution of the problem. Its use was first suggested by Dr. Heinrich Fleischer, eminent Bach authority, who will officiate as organist for the festival.

Clark DenBleyker, local organ engineer, built the playing mechanism, using a tracker action and a small blower unit rebuilt from an old player piano suction motor. Henry Overley designed the case, which was constructed by Mr. LaCoss and the college maintenance staff. Michael Waskowsky of the art department supplied the decorative designs. M. P. Möller, Inc., built the trumpet pipes to specifications by Mr. Overley, designed to meet the particular requirements of the project. Voiced on four-inch wind, the tone is one of sparkling clarity, with excellent harmonic development, giving it fine blending qualities with the orchestral instruments. Richard Crooks, a senior at Kalamazoo College and an organ major, will play the portative at the festival.

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FREDERICK MONKS



FREDERICK MONKS of the Church of the Transfiguration in Edgecomb, R. I., studied organ, choral work, boy choir training, etc., principally with William Self of All Saints' Church and the Worcester Art Museum, Worcester, Mass. He studied choral directing and voice with Dr. Thompson Stone, conductor of the Handel and Haydn Society, Boston, and professor of music at Tufts College, Medford, Mass.

Mr. Monks began as apprentice organist to Mr. Self at All Saints' Church for a period of about five years. Later he held full-time positions at the United Presbyterian Church, Whitinsville, Mass., and the Congregational Church, Pawtucket, R. I., where in each case he directed choirs of children and mixed voices. He was appointed organist and choir-master at the Church of the Transfiguration in September, 1949, as the first full-time organist of this parish. His choir of forty men and boys is now well-established and has made a name as a fine church choir and as a concert choir, giving five major concerts a year as well as doing radio and television work. Last year the boys took part in the performance of the "St. Matthew Passion" with the Handel and Haydn Society in Symphony Hall, Boston. The choir has concertized for the A.G.O. in New Hampshire and Rhode Island besides special concerts in Massachusetts. A special group of boys from the choir is known as "Transfiguration Choristers" and is connected with the Rhode Island Federation of Music Clubs. This group has also been outstanding in singing at weddings held in the church.

Mr. Monks has played many organ recitals in New Hampshire, Massachusetts and Rhode Island. Some of his recitals have been a feature in the Worcester Art Museum and All Saints' Church, Worcester. As a composer, he has three choral numbers to his credit. He is a member of the Handel and Haydn Society in Boston and for three years was a member of the board of government. He was dean of the Rhode Island Chapter, A.G.O., in 1952-53.

JOHN M. THOMAS DIRECTOR OF MUSIC AT FORT SLOCUM

John M. Thomas, former organist and youth choir director of the First Methodist Church, Wellington, Kan., has been appointed director of music at the post chapel of the army chaplains' school at Fort Slocum, N. Y. Mr. Thomas has been with the chaplain school since November, as a member of the enlisted staff. Before going to Fort Slocum he served as chaplains' assistant at the post chapel of Camp Crowder, Mo. While in the service Mr. Thomas is continuing his postgraduate study with Harold Friedell at Union Theological Seminary in New York. He will complete his studies at Union for the master of sacred music degree on discharge from the army.

Mr. Thomas has held organist positions at the First Presbyterian Church, Winfield, Kan., and the First Methodist Church, Wellington. He will return to the Wellington church as minister of music upon completion of his work at Union. He was the Kansas contestant at the Southwest regional convention of the A.G.O. in 1951 at Topeka.

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The Keates Organ Company Limited has been awarded the contract to build a new organ for Trinity United Church, Newmarket, Ont., where Bernard E. Hirons is organist. The instrument will be a three-manual of thirty-three stops and 1,819 pipes. As the church is often used for the presentation of choral and instrumental concerts, the console will be mounted on casters so that it may be moved to the most advantageous position for these special events. Negotiations for the company were conducted by Douglas Campbell, district representative.

The stoplist is as follows:

GREAT ORGAN.

Diapason, 8 ft., 68 pipes.
Hohlflöte, 8 ft., 68 pipes.
Dulciana, 8 ft., 68 pipes.
Principal, 4 ft., 68 pipes.
Flauto Traverso, 4 ft., 68 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Chimes (from Choir)

SWELL ORGAN.

Bourdon, 16 ft., 68 pipes.
Violin Diapason, 8 ft., 68 pipes.
Stopped Diapason, 8 ft., 68 pipes.
Viola da Gamba, 8 ft., 68 pipes.
Voix Celeste, 8 ft., 56 pipes.
Flute d'Amour, 4 ft., 68 pipes.
Violina, 4 ft., 68 pipes.
Piccolo, 2 ft., 61 pipes.
Contra Fagotto, 16 ft., 12 pipes.
Trompette, 8 ft., 68 pipes.
Oboe, 8 ft., 68 pipes.
Oboe Clarion, 4 ft., 12 pipes.
Tremulant.

CHOIR ORGAN.

Geigen Principal, 8 ft., 68 pipes.
Rohrflöte, 8 ft., 68 pipes.
Salicional, 8 ft., 68 pipes.
Gemshorn, 4 ft., 68 pipes.
Flautino, 2 ft., 61 pipes.
Clarinet, 8 ft., 68 pipes.
Chimes, 25 tubes.
Tremulant.

PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gedeckt, 16 ft. (from Swell), 32 notes.
Octave, 8 ft., 12 pipes.
Bass Flute, 8 ft., 12 pipes.
Gedeckt Flöte, 8 ft. (Swell), 32 notes.
Fagotto, 16 ft. (Swell), 32 notes.

LONDON ORGAN CLUB VISITS 25 ORGANS; ANNUAL REPORT

The Organ Club of London, England, reports that it now has 343 members, a number of whom are "country" and "over-seas" members. This organization, which has just completed its twenty-seventh year, devotes itself to visiting organs and sponsoring lectures on subjects of interest to organists.

According to the report of A. N. Arnold, honorary secretary, about twenty-five organs were visited last year, the most notable being those at Southwark, Ely and Winchester Cathedrals and in the Royal Albert Hall. Special recitals were arranged at each of the cathedrals. Two organ builders' plants also were visited. The annual dinner was held in October with sixty members and guests present.

FRANK M. CHURCH CIRCLES THE GLOBE ON A FREIGHTER

Frank M. Church, formerly of the faculty of Snead Junior College in Boaz, Ala., is making a trip around the world on a freighter of the Blue Funnel Line. THE DIAPASON has received a post card from Mr. Church mailed in Egypt. He expected to arrive in Hong Kong Jan. 28 and in San Francisco Feb. 22. For the last two years Mr. Church has made his home with a daughter in London. In that time he has contributed many items of interest for use in the columns of THE DIAPASON.

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Queen Anne's Gift of Organ Discovered in New Jersey Forest

By D. DeWITT WASSON

A busman's holiday is not unusual even for organists, but what was uncovered on this particular occasion was unexpected. Early the first Sunday morning of vacation we left our mountain cabin in New Jersey's Jenny Jump State Forest to inspect the church organs in the nearest town prior to morning worship. Hope is a very small village about twelve miles from the Delaware Water Gap. There were two churches in evidence. After trying the one-manual reed organ (pump variety) at the Methodist Church, we discovered the quaint old St. Luke's Episcopal Church with its mahogany-trimmed white pew stalls. Here was an ancient pipe organ with a hand pump. The sliding keyboard was pushed in so that the front was plumb with the display pipes. Although there was no pedalboard, two mechanical devices were available for the feet to operate. Unfortunately the organ was locked and no further investigation could be made.

We decided to attend the Episcopal service both to hear the organ and to worship in the beautifully simple setting. We had time to walk around the town and see the old buildings of the early Moravian settlers before the appointed hour of worship. On our way into the church we met a parishioner, who mentioned that the organist had been absent for several Sundays. Just before the beginning of the service I offered to play if no substitute had been provided. The offer was quickly accepted and in no time the organ was unlocked. A little girl, the regular pumper, came and sat in the choir stall until time for the first hymn. Not until then was there a chance to hear the instrument. I put on all the stops—all five of them—and began the hymn. Only the clarinet was labeled. By the end of the first hymn the clarinet had worn thin on the ear. The drawknobs on the right, which includes the clarinet, are notched to make them stay in place and must be lifted up before being pulled out.

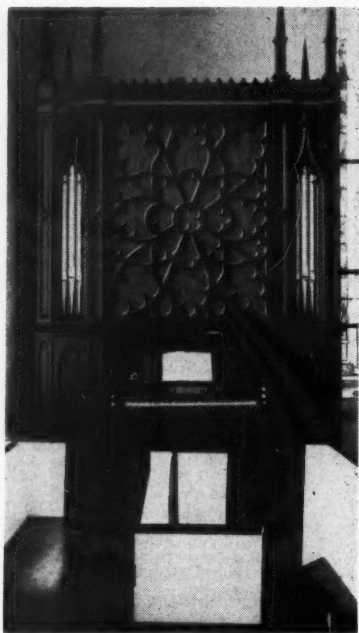
The next hymn was begun without the clarinet. It seemed only right and proper that it should be added as a *tour de force* on the last stanza, never thinking of the risk of falling off the spindly, three-foot-high stool while trying the gymnastic feat of unlatching the drawknob on the right side with my left hand. A calamity almost was, as the Pennsylvania Dutch would say.

After the service there was a chance to inspect the instrument thoroughly. The organ was given in 1713 by Queen Anne of England to Trinity Church in New York City. This fact is attested by the inscribed metal plate hidden in the organ. The name-plate above the manual reads "Henry Erben, New York." Probably Mr. Erben kept the instrument in repair during its stay in New York and he placed his sign on it for his own promotion. The name of the English organ builder is not known to this writer.

The organ was donated by Trinity Church to the Hope congregation about the year 1839. Originally merely box-shaped, the case later had miniature Gothic spires added—two over each tower and one on each back corner. It was first situated in a tiny gallery, but now is placed at the left of the altar, where the organ pumper is in full view of the congregation.

The accompanying photo, courtesy of the Rev. Revere Beasley, shows the case with the two flat side towers of three pipes each and a lovely wood carving

HISTORIC ORGAN DISCOVERED



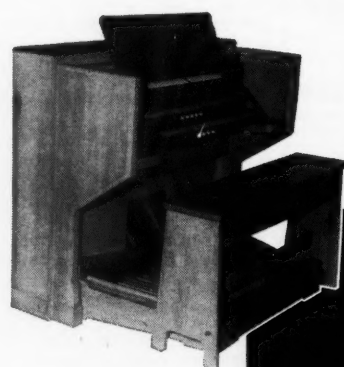
highlighted with a crown over each group. A rust-colored cloth stands behind the beautiful latticed woodwork which forms the major portion of the screen. The dimensions of the case are six feet three inches width, three feet four inches depth and nine feet eleven inches height. The choir pew directly in front of the keyboard obscures the foot devices and the stool.

The specification is as follows: left stopjamb, 8-ft. stopped flute, treble; 8-ft. stopped flute, bass; 8-ft. viola (tenor G); right stopjamb, 8-ft. clarinet (tenor G); 4-ft. octave silent (out of commission). Pipes are made of pewter excepting the flute pipes, which are wood. The stopped flute is heavy in the lower half of its compass to compensate for the lack of pipes in the viola and the clarinet. The upper part of the stopped flute is like a bit of the "old world" with its chiffling and delightfully mellow tone. The viola is really like a small diapason. The clarinet sounds biting and thin, as if the pipes were only half their usual length. The stop was playable down to tenor B flat; but since there were a number of dead notes it is illogical to suppose that it actually begins at tenor G. The left pedal takes off the clarinet and open diapason without moving the stopjamb. This is accomplished by weights attached to the stop slider action. The right pedal is an unbalanced swell pedal, which means you must keep your foot pressed on the "stick" to keep the swell-box open.

The ensemble of the instrument is surprising both in volume and good quality. It carries the congregational singing in fine style. The acoustics of the building actually help to build the tone rather than hinder it.

In celebrating the 125th anniversary of the Hope parish, the church could profitably undertake a rejuvenation of the reed stop in its organ. The reed tongues are probably brittle with age and should be replaced, but only by a sympathetic and top-notch "reed doctor." Fortunately the ancient little organ is in loving hands and undoubtedly will remain as long as the church stands.

BACH'S CANTATA NO. 4, "Christ Lay in Bonds of Death," will be performed Sunday evening, April 11, at the First Methodist Church of Canton, Ohio. The sanctuary choir and a group of instrumentalists will be directed by W. Robert Morrison, minister of music.



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WHEN THE GUSTAVUS CHOIR of Gustavus Adolphus College, St. Peter, Minn., visited Highland, Ill., recently its members were guests of the Wicks Organ Company. A tour of the plant was arranged for the group and Dr. Mario Salvador gave an informal recital for them. In the picture of the choir, taken in the erecting-room of the Wicks factory, Dr. Salvador and his two children are shown in the foreground at the left. Professor Eugene Casselman, director of the choir, is standing with Martin Wick on the far right. Mr. Wick entertained the entire group at a dinner.

THE LORENZ PUBLISHING Company announces a contest for composers in celebration of the completion of sixty years of anthem publishing. Prizes will be given for twenty-five anthems and fifteen organ voluntaries submitted between June 1 and Dec. 1. Details may be obtained from the editorial department, 501 East Third Street, Dayton 1, Ohio.

AN INTERNATIONAL ORGAN WEEK is being planned in Nueremberg, Germany, to be held in June or July of 1954, it is announced. Details and definite dates will be announced later.

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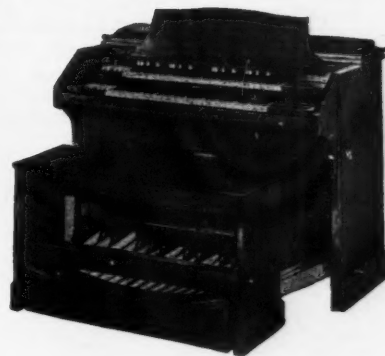
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HAMILTON CENTRE—On the evening of Jan. 16 a record number of members and their guests attended the dinner meeting at St. Giles' United Church. Dr. Clifford Elliott was the guest speaker. In his talk he spoke concerning the minister and the choir leader and the need for both to attempt things a little beyond their present capacity. A short recital of new organ music was presented with Miss Florence Durell Clark playing her own composition, "Festival Prelude on Ye Choirs of New Jerusalem." Howard W. Jerome then played two new works by Thomas J. Crawford, "A Meditation," and "A Sonnet," as well as one of his own, "Hues in a Modern Stained-Glass Window." To conclude the program Miss Clark played "Cortege Academique," written recently by Sir Ernest MacMillan for the 100th anniversary of Toronto University.—NORMA PLUMMER, Vice-Chairman.

OSHAWA CENTRE—A general meeting of the Oshawa Centre was held in the new parish hall at St. George's Anglican Church Jan. 27. The meeting took the form of an open discussion of practical problems encountered in choir training and playing of services. The chairman, C. H. Osborn, presented numerous questions which had been suggested by individual members prior to the meeting. These dealt with methods of teaching new music to a choir, hints for coping with ciphers in the organ, advisability of junior choirs, methods of introducing unaccompanied singing, severity of discipline in handling a choir and other problems which beset the choirmaster and organist.—MRS. G. K. DRYNAN, Secretary.

ST. CATHARINES CENTRE—The local centre held its regular meeting at the recording studio of John Heiderich Feb. 7 and some of the intricacies of broadcasting were explained. Eric Dowling gave a summary of the law of acoustics and Larry Holleran, chief operator of radio station CKTB, dealt with the technical part of broadcasting. The playing of tape recordings demonstrated good and bad pickup and a question period answered by Mr. Holleran proved very informative. The March meeting will include a recital by several members of the centre. Mrs. George Hannanahson was assisted by Mrs. John Houston in serving refreshments. . . . Members of the St. Catharines Centre were entertained at dinner Saturday evening, Jan. 16, by the choir of St. Mary's-on-the-Hill Anglican Church, Buffalo, where the Rev. Cecil Eccleston is rector and Cyril Hingston is the organist. Both are former residents of St. Catharines. George Hannanahson, president, expressed the appreciation of the members, after which we went to St. Louis Roman Catholic Church, where Louis Huybrechts, M.Mus., the organist, played a recital. His program included: Passacaglia and Fugue, Bach; Noel and Variations, d'Aquin; the lovely "Blessed Are Ye, Faithful Souls," Brahms; Toccata, Barie; Roulade, Bingham; "Homage a Frescobaldi," Langlais; Fantasia and Epilogue (for pedal alone); Scherzo, Vierne. His concluding number, "God Among Us," Messiaen, was glorious music magnificently played.—MRS. T. W. SCHWENKER, Secretary.

SARNIA, ONT., CENTRE—Griff Colebrook, A.C.C.O., A.T.C.L., organist and choirmaster of the Central United Church, gave a recital for the members and friends of the Sarnia Chapter Sunday, Jan. 24. His program consisted of the following: Concerto No. 2, Handel; Chorale Prelude, "Out of the Depths," Bach; Prelude in E flat, Bach; "The Swan," Saint-Saens; "Ave Maria," Schubert; Sonata in C minor, Gullmunt. Following the recital plans were discussed for the next meeting of the group, which is expected to take the form of a hymn festival, with all of the choirs of the city participating and with the meeting open to the public.—H. A. BROWN, Secretary.

MONTREAL CENTRE—A meeting of the Montreal Centre was held Jan. 23 in the Dominion Douglas United Church. This year the centre has followed a policy of meeting in various churches so that members might have the opportunity of seeing and hearing organs new to them. John Robb, organist of the church, gave a short demonstration of the organ recently rebuilt by Casavant. Following this the members retired to the church hall, where a very interesting lecture was delivered by Gilbert Hill. Mr. Hill spoke on his recent tour of Australia with Madam Erna Sack and gave an interesting

account of the tour and of conditions as he saw them in Australia. Following his talk Mr. Hill showed color slides which he had taken. A business meeting and refreshments rounded out a very enjoyable evening.—GORDON BELSON, Secretary.

CALGARY CENTRE—On Feb. 1 a benefit concert sponsored by Calgary Centre was held in Grace Presbyterian Church for Robert Dalton, who contracted polio in November and is still imprisoned in an iron lung, unable to move even his fingers. He has a wife and five young children. Mr. Dalton is a member of our centre and organist and choirmaster of the North Hill United Church, director of the Choral Belles singing group and music teacher at the Mount Royal Conservatory of Music, Calgary. The audience turned out, 1800 strong, to help him at this difficult time. The concert featured an impressive array of musicians, vocalists and choral groups who gave freely of their time and talents to produce a highly successful musical evening. . . . On Jan. 16 twelve members braved the cold (20 below) to join in the singing of new anthems. Gathered around a log fire which made us forget, for the moment, the cold outside, we sang some lovely and interesting numbers brought by Mrs. Phyllis Chapman Clarke, Cyril Mossop, Stuart Kennedy, Kenneth Robson, Blaine Chapman and Dr. Victor Graham.—MADGE T. CLARKE, Secretary.

HALIFAX CENTRE—On Jan. 25 the third in a series of recitals sponsored by the Halifax Centre was played by one of the leading younger organists of Halifax in the person of Murray Vanderburgh, organist and choirmaster at St. Andrew's United Church. Performing on the Casavant organ recently installed in this church, a program of compositions by German, English and French composers was presented in a most satisfying and able manner. The German group included the Fantasia and Fugue in G minor by Bach, "Benedictus," Reger, and the Introduction and Passacaglia from Rheinberger's Sonata No. 8. Turning to the works of English composers, we heard Whitlock's Allegro, followed by Voluntary in D by Croft. Then came Handel's Concerto in F, the "Cuckoo and the Nightingale." In the French group first came Allegro Risoluto from Vierne's Symphony No. 2 and then Widor's Intermezzo, and the program was concluded with Franck's Finale in B flat. We would like to say "Bravo" to this young and enthusiastic player as he met the challenge of such an ambitious program with noteworthy success in a modest and unassuming manner.—BERNHARD A. MUNN, Secretary.

OTTAWA CENTRE—On Sunday evening, Jan. 23, the first meeting of the centre for 1954 was held in Glebe United Church. After a business session the meeting was turned over to a panel to lead in a discussion of "How to Interest Choir Members". The panel was formed by the following active church organists: Mrs. Ivy Hewis, United Church; Helen D. Masse, Baptist Church; L. Foss, Anglican Church; Campbell Ready, Presbyterian Church, and the chairman, Mrs. L. Forsyth. After the panel had been thoroughly quizzed by the chairman the centre did considerable quizzing of their own.—HARRY HILL, Secretary-Treasurer.

MONCTON CENTRE—The first officially constituted meeting of the new Moncton Centre took the form of a public organ recital Sunday evening, Jan. 24, by Robert Charlton Bayley, chairman of the centre, in the First Baptist Church, with a good-sized and appreciative audience in attendance. Mr. Bayley's program included: Voluntary in A minor, Boyce; Three Short Pieces, Corelli; Aria, "Sheep May Safely Graze," Bach; Fugue in G minor (the Little), Bach; Chorale, "O Jesus Christ Be Present Now," Walther; Ciacona, Pachelbel; Noel in G major, d'Aquin; Gavotte from "Mignon," Thomas; Rigaudon, Compr; Melody, Bayley; Toccata, Dubois. George Skeffington, vice-president of the C.C.O. for New Brunswick, served as chairman and as commentator for the various works presented by Mr. Bayley.—G. D. SKEFFINGTON, Secretary.

GALT CENTRE—The home of Mr. and Mrs. Frank L. Haisell was the meeting-place of the Galt Centre Feb. 3. W. U. Lethbridge, chairman of the centre, was in charge. After the business session Frank Haisell was master of ceremonies and speaker of the evening. He took for his subject "Sonata Form," which was dealt with in a scholarly manner. Mr. Haisell illustrated his talk with piano excerpts as well as unusual recordings. There was a discussion on certain phases of the talk, led by Tom Morrison. Mr. Haisell then put the members through a fine musical quiz in competition for a prize, which was won by Mr. Morrison. Mrs. Haisell served luncheon.—C. P. WALKER, Secretary.

LONDON CENTRE—A meeting of the London Centre was held Feb. 7 at Wesley United Church. The entire evening was devoted to a recital by the organist of the church, W. H. Wickett. Mr. Wickett's talent was well displayed in the following program: Voluntary in D major, Wesley; Psalm Preludes, Jansen; "By the Waters of Babylon," Karg-Elert; "Come, Sweet Death," Bach-Fox; "In Sweet Rejoicing," Bach; Prelude and Fugue in C major, Bach. At

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the conclusion of the recital Mr. Wickett, chairman of the London Centre, played not only his own compositions but original works by George G. Lethbridge, well-known London musician, and Mrs. C. D. Luff.—MARGARET NEEDHAM, Secretary.

WINDSOR CENTRE—At the regular meeting of the Windsor Centre, held Jan. 13 at Lang-Ford Hall, St. Mary's Church, Walkerville, Sidney A. Tarleton, organist and choirmaster of St. Mary's Church, gave a very interesting and instructive discourse on the training of boy chorists. The boy choir of St. Mary's ably illustrated his remarks. L. H. Day, our chairman, presented Walter MacNutt with a gift as a token of esteem and friendship with our best wishes for happiness and success in his new appointment at St. Thomas' Church, Toronto. The serving of refreshments by the choristers concluded a very pleasant evening.

BRANTFORD CENTRE—The January meeting of the Brantford Centre was held in the Farrington Church Jan. 23, with the president, Miss Eleanor Muir, in the chair. George Meade gave the financial report. There was a splendid attendance, and we were welcomed to the church by the minister, the Rev. R. T. Young. The meeting took

the form of a "choral workshop" and proved to be entertaining and instructive. W. Findlay was master of ceremonies and organist for the evening. Five organists—Mrs. M. Cook, Markwell Perry, Lea Morgan, George Fox and Lance MacDowell—brought anthems, and the members resolved themselves into a choir and under the direction of the organists and choir leaders sang the anthems and then discussed and criticized the music, performance, etc. Mr. Smale had brought his tape recorder and played the anthems after they had been sung. After the singing of the anthems the group went to the parish hall for refreshments.—ELSA I. SENN, Secretary.

A NEW COMPOSITION by John Jacob Niles will receive a unique premiere on the carillon of Rockefeller Chapel at the University of Chicago. Niles' latest choral work is called "The Bells of Heaven" and was composed on the occasion of the appointment of his friend James R. Lawson as carillonneur of Rockefeller Chapel. The performance of "The Bells of Heaven" will take place Sunday afternoon, March 28, at 4:30 at a special carillon recital played by Mr. Lawson. The recital will honor delegates attending the Music Educators' National Conference in Chicago the last week of March.

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By REGINALD L. McALL, MUS.D.

Announcement has just been made of the hymns selected by the Hymn Society for use at the Methodist convocation on urban life at Columbus, Ohio, Feb. 24 to 26. Five hymns were chosen. The first choice of the judges was "O Jesus Christ, to Thee May Hymns Be Rising," by the Rev. Bradford Gray Webster, pastor of the First Methodist Church, Smethport, Pa. It uses the meter 11, 10, 11, 10, and for the convocation the tune "O Perfect Love" was chosen. The hymn strikes a strong note of optimism and it deserves very wide use.

Quite in contrast is Dr. Rolland W. Schloerb's hymn, "Praise to Thee, O God, for Cities", which celebrates in three stanzas the task of city building, its communal fellowship, the "throb" of its engines and the vision of the nobler city that is to be—"worthy of the Christian quest." Dr. Schloerb is pastor of the Hyde Park Baptist Church in Chicago.

From the pen of the late Thomas Curtis Clark comes another prophetic song, "Where Restless Crowds Are Thronging," which carries forward the spirit of Frank Mason North's classic. Each stanza ends with "... Thou, O Christ, art there." Clark won fame as a poet, compiler of anthologies, hymn writer and composer. For thirty-two years he was on the editorial staff of *The Christian Century*. This hymn was probably his last, for he died only a short time after submitting it.

Miss Sarah E. Taylor of Central Falls, R.I., has become known through her fine hymn on the Bible, published in 1952. She now contributes a sensitive poem, "We See Thee in the Starry Height". From a noted Welshman we received a text beginning "Jesus, Friend of Thronging Pilgrims". He is the Rev. W. Nantlais Williams, writer of many hymns in Welsh as well as in English. He built this hymn on the Master's own work among the crowds in Palestine. Appropriately enough the hymn is entirely suited to use with "Cwm Rondda"—as well as "Regent Square".

These five hymns were printed for the convocation at Columbus in a four-page leaflet. Sample copies may be obtained from the office of the society, by enclosing a stamped envelope.

Weekly church bulletins and papers often allow mention of the music used at special services, and in a few churches there is a mimeographed monthly choir paper, which gives notices of the choir schedule, with personal notes and sometimes mention of special music in preparation.

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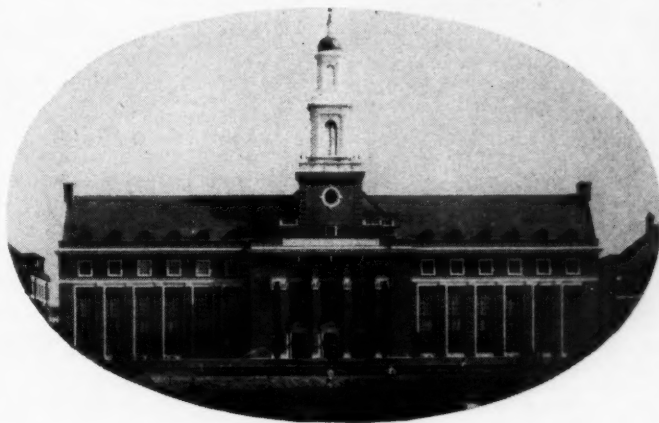
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ROBERT BRAWLEY



ROBERT SUMTER BRAWLEY has been appointed organist and choirmaster at Trinity Episcopal Church, Hartford, Conn. Mr. Brawley received his B.A. degree in 1940 at the University of North Carolina, and the B. Mus. (1943) and M. Mus. (1952) from the Yale University School of Music. At Yale he studied organ with Luther Noss and Frank Bozian. His choral conducting training includes one summer of study with Robert Shaw at the Music Center in Tanglewood.

Mr. Brawley has previously served as organist and choirmaster at the Church of the Holy Trinity, Middletown, Conn.; director of choral music at Smith College and organist and choirmaster at the Jonathan Edwards Congregational Church, Northampton, Mass., and director of the Apollo Glee Club of Yale University. At Trinity Church he will direct the high school girls' choir and the professional choir of thirty-five voices.

DR. CURRY DIRECTS SIXTH TOLEDO SACRED MUSIC DAY

The sixth annual festival of sacred music was held in Toledo, Ohio, Sunday afternoon, Feb. 14. The guest conductor for the afternoon was Dr. W. Lawrence Curry, chairman of the department of music of Beaver College, Jenkintown, Pa. In addition to his duties at the college Dr. Curry is minister of music of the First Methodist Church, Germantown, Philadelphia, and musical editor for the board of Christian education of the Presbyterian Church, U. S. A. This festival was inaugurated by the Toledo Council of Churches.

This year, in addition to the usual participation by adults, the program was

selected to include music appropriate for children's voices. A chorus of several hundred children was available for the concert Sunday afternoon in the Peristyle of the Toledo Museum of Art. The participating churches were from the Baptist, Christian, Congregational, Episcopal, Evangelical and Reformed, Lutheran, Methodist and Presbyterian denominations. The program included selections for every season of the church year. Arrangements of such standard tunes as "Lasst uns erfreuen," "Vom Himmel hoch," Granier's "Hosanna" and Haydn's "We, Thy People, Praise Thee" contributed considerable variety to the afternoon.

After the concert a panel discussion was led by Dr. Curry on the various phases of the organization and development of junior choirs. He was assisted in this forum by his wife, Louise H. Curry, a specialist on music for the primary and junior age voice and director of the speech choir of the First Methodist Church, Philadelphia. The seminar was attended by junior choir directors, organists, ministers and church members.

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